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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME ELEVEN, NUMBER TWO, AUGUST 1984

CLOWNS



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In this issue:

Editorial

A preview of U&Ic future plans to help novice and experienced designers embrace the new technologies without sacrificing aesthetics. Page 2

Thoughts

Some sage observations about Youth and Age. Page 3

The Genie in the Tiffany Lamp

One more look at the fabulous lamps, with special attention to their luminous, multi-faceted creator, Louis Comfort Tiffany. Page 4

Lampshades to Wear

A contemporary jewelry designer makes wearable art inspired by Tiffany lamps. Page 8

Saul Mandel

This total ad-man charges into his fourth decade in the business with youthful vigor, irrepressible good humor and a crop of new images. Page 10

Quon & Quon

Father and son illustrators shrink the generation gap. Page 14

Tom Christopher

The fast, fascinating career of a courtroom artist. Page 16

Man Bites Man

...but this time it's a woman. Caricaturist Irma Selz' life and contributions are documented in a detailed and perceptive biographical sketch by Steven Heller. Page 18

Puzzle: A Dog's World

A word search to keep you occupied through the dog days of summer. Page 24

Report from Technopolis™

From out in computer wonderland, David Henry Goodstein reports on improved techniques in color graphics and new products like video jukeboxes, video camera/recorders, and more. Page 26

Two Alphabets

Elfabet and Action Alphabet are two completely different approaches to alphabet design — typical of the variety of ideas submitted by our readers. Page 28, 29

What's New from ITC: ITC Symbol™

This third design created by Aldo Novarese for ITC is a simple straightforward design of understated elegance. Page 30

Clowns

Behind the greasypaint, baggy pants and fright wigs of real people engaged in the serious and historic art form, clowning. Page 36

Book Shelf

A browse through the new publications relating to art, graphics, technology and communications in general. Page 45

B. Martin Pedersen designed this issue of U&Ic while U&Ic Art Director Bob Farber was on a leave of absence. Readers may recall the Flight story and cover of U&Ic in March, 1982. It was designed by Mr. Pedersen and won many awards throughout the industry. His biography appears on page 36 of that issue.

EDITORIAL

ONCE AGAIN

WHAT'S PAST IS PROLOGUE.

PROLOGOS (GREEK). INTRODUCTION TO A PLAY OR SPEECH

The dodo is an extinct, flightless, ungainly bird. Its foolish appearance gave rise to the Portuguese word "doudo," or fool.

Legend also would have us believe that the dodo flew backwards because it was more interested in where it came from than in where it was going.

Today there is a bit of reverse dodo in all of us. We are so in love with the new technologies, bits and bytes, lasers, fiber optics, biogenetic discoveries, man in space, etc., that we overlook the lessons of the past. We are so preoccupied with where we are going that we forget that those who ignore history are doomed to repeat errors of the past.

Thousands, hundreds of thousands, and soon millions of people with no knowledge of, nor sensitivity for, typography or graphic design will be making typographic and design decisions.

We would remind them, and the bottomline-minded people to whom they report, that communication effectiveness is their goal and that the lessons learned by typographers and designers, when applied to today's communications, make their message not only more pleasing but more effective—more likely to be

noticed, read, understood, remembered, acted upon.

U&Ic plans to do its share in informing and sensitizing those new to the world of typographics. Our present "Typographic Milestones" series is one small step in this direction. Soon the FY(t)I (For Your Typographic Information) series will commence and, in the near future, "Typography Today" will, we hope, inform, sensitize and stimulate both experienced and novice designers. This series of articles will focus on the art, design and typographic developments of the twentieth century, and their significance as the century nears its end. Of course, our Reports from Technopolis™ and coverage of computer graphics will blend with them to give a balanced picture of where we are, and where we are going.

We at U&Ic hope these series will help all our readers to better understand how typographic design developed through the 1900s, and thus to have a keener sense and warmer feeling of how to practice it today and tomorrow.

We'll do our best to help prevent the explosively expanding universe of design decision makers from becoming either dodos or reverse dodos.

COLOPHON

ITC AMERICAN TYPEWRITER*	16, 17, 39	ITC MACHINE*	FRONT COVER, 36, 37
ITC AVANT GARDE GOTHIC*	14, 15, 26, 27, 44	ITC NEWTEXT*	2
ITC BENGUIAT CONDENSED*	14	ITC SOUVENIR*	43
ITC BERKELEY OLDSTYLE™	18, 19, 20-23	ITC SYMBOL™	2, 3, 30-35
ITC BOOKMAN*	28, 29	ITC TIFFANY	5-7, 9
ITC CHELTENHAM* CONDENSED	11	ITC USHERWOOD™	10, 11, 45
ITC CUSHING™	24, 25	ITC VELJOVIC™	40, 41
ITC FRANKLIN GOTHIC*	2, 12, 18, 19, 36, 37, BACK COVER	ITC ZAPP BOOK*	26, 27
ITC GALLIARD™	38		

Please note: The date of this issue of U&Ic, Vol. 11, No. 2, is August 1984. It is being distributed at the usual time for the June issue which it replaces. U&Ic will continue to reach you on the customary date, but issues will be labeled February, May, August, November.

“Young men are fitter to invent than to judge, fitter for execution than for counsel—men of age object too much, consult too long, adventure too little, repent too soon—”

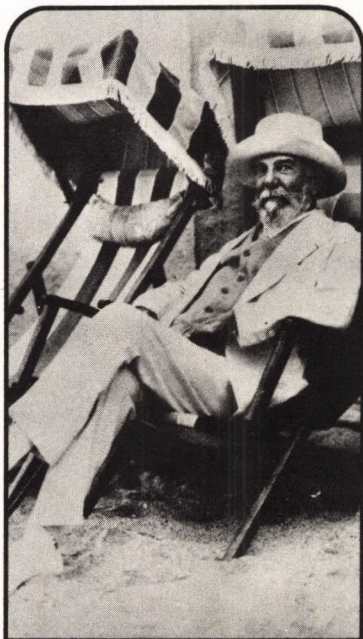
Francis Bacon, “Of Youth and Age”



ILLUSTRATION BY WALLY NEIBART



THE GENIE IN THE TIFFANY LAMP

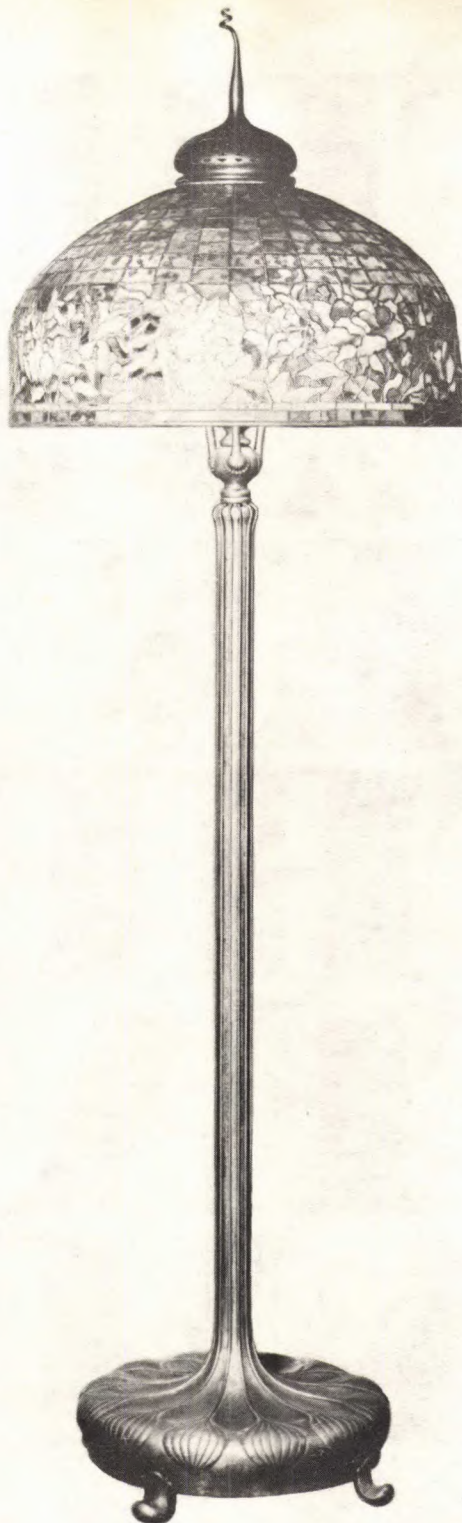


**One hundred
and
thirty-two
magical
Tiffany lamps
are now in
the permanent
collection of
The New-York
Historical Society,
a gift of
Dr. and Mrs.
Egon Neustadt**

Anyone who had the foresight, or just the plain good luck, to invest in even one Tiffany leaded-glass lamp (not to mention a collection) is entitled to feel complacent. The lamps are treasures today. So it's ironic to learn that, fifty years ago, they were so out of favor you could pick one up for a song at a thrift shop or auction. Worse still, in 1932, when Tiffany Studios went into bankruptcy, countless lamps were slaughtered at the Corona, New York plant, to retrieve the bronze which was considered the only thing of value in the lamps.

In a strange and poetic way, those jewel-like lamps are a metaphor for the luminous, iridescent, multifaceted, super human being, Louis Comfort Tiffany, himself.

He was born in 1848, into that wealthy Tiffany family that founded the esteemed silver and jewelry emporium, Tiffany & Company, in New York City. To his father's regret, Louis rejected a place in the family business and opted to study art instead. After a number of years devoted to painting, his esthetic interest shifted to decorative objects and interior design. His social position opened doors to some of the most prominent and opulent homes in America. He had no trou-



ble attracting such affluent and notable clients as Cornelius Vanderbilt, Lily Langtry, President Chester A. Arthur and even Mark Twain. He also received commissions to help in designing the interiors of several New York theaters.

The more he involved himself in interior design and decoration, the more obsessed he became with the need to control the entire esthetic environment of a home; from the smallest lamp to the large cathedral windows which were all the rage in the late 19th century. To that end, in 1885, he established his own design studio to manufacture the stained-glass windows, lamps, jewelry, mosaics and bronze art objects. Although he called his enterprise The Tiffany Glass Company, the glass was purchased from outside suppliers. The innocuous character of commercial glass, however, and the prevailing taste for painted glass were anathema to him. None of the glass available had the luminous, jewel-like quality of the stained-glass used in true cathedral windows. That was what he was after, and with typical Tiffany tenacity, he took steps to solve the problem. He immersed himself in studying the chemistry of glass. He also imported specialists from Europe to help him and, in 1893,



started up his own glass furnaces. In the study and experimentation that went on under his direction, they developed techniques for producing opalescent and iridescent glass and variegated colors and textures. They created sheets of glass that resembled cloud formations, flowing water, flower petals, grass, lace; with light behind them, they glowed like jewels. It was with such glass, called *favrile*, that he created windows and the blown glass and leaded-glass lamps that were a "must" in every fashionable home.

The leaded-glass shades were first introduced in 1899. The metal frameworks were fashioned in bronze, and the interstices were fitted, piece-by-piece, with sections of appropriate colored glass. Because different craftsmen worked on the lamps, no two were exactly alike. But there were six basic designs in all. First came the *geometric* shades. They were flat sided and symmetrical, with simple repetitious designs, sometimes requiring only a few sections of glass. The next, more elaborate design, was the *flowered geometric*. The shape of the shade was still geometric, but floral patterns were introduced in bands, rows or borders. The colors were carefully chosen to relate to natural flowers. The next daring departure was the *flowered cone shade*. Though the cone is a simple shape, the glass had to be soldered at an angle. The flower pattern in these shades tended toward the abstract. It was also in this cone shaped shade that the popular dragonfly motif was first introduced. The *flowered globe shade*, which is curved vertically and horizontally, was a towering achievement, since it is extremely difficult to solder flat pieces of glass onto a curved surface. This shape, however, was a technological and artistic triumph, because it worked in harmony with natural flower forms. Finally, the crowning achievements were the shaped shades with *irregular lower borders* and *irregular upper and lower borders*. The open-ended shades gave designers complete freedom to work out natural flower, leaf, tree and shrub forms.

These leaded-glass shades have become synonymous with the name Tiffany. In fact, all too often, the



name is used generically, and Louis Comfort Tiffany would rise from his grave, if he could, to smash the monstrous imitations. He was not only a purist who wanted just his best work preserved, he was also an elitist, who wanted his work only in the "best" homes. In the factory, pieces with the slightest imperfection were destroyed; no "irregulars" or "seconds" ever left the plant. He also controlled the distribution by selling merchandise only to select stores, and only on consignment. If an item didn't sell in one shop, it was called back to the factory and offered to another dealer. If after three attempts, the item was not sold, it would go back to the factory and be smashed. He was so vigilant that the name Tiffany not be compromised, he sent representatives to search out and buy up any Tiffany wares that wound up in second-hand stores.

In the high-flying, exuberant era of the early 1900s, the Tiffany workshop prospered. But in the depressed economy of the early '30s, the romantic, sinuous Art Nouveau designs of Tiffany were out of place. The energetic, streamlined, no-frills Art Deco movement was more in step with the industrialized nation that had tightened its belt and its purse strings. Tiffany designs were ridiculed and rejected. Although he had withdrawn from the company in 1928, he lived to see its demise in 1932, just one year prior to his own death.

Fortunately, collectors like Dr. Egon Neustadt and his wife, Hildegard, have helped to preserve the Tiffany legend. They started their collection in 1935, when the lamps were out of favor, and have since acquired over three hundred, representing almost every style made between 1899 and 1920. They also own forty stained-glass windows in landscape, floral and ecclesiastic designs. Recently, one hundred thirty-two lamps and five windows were presented to *The New-York Historical Society* by the Neustadts. The lamps are a joyous sight for visitors to behold, and it would gladden the heart of Louis Comfort Tiffany to see his creations installed at such a distinguished address: 170 Central Park West, New York City.

Marion Muller



Inspired by Tiffany leaded-glass lamps,
a jewelry designer creates...

LAMP SHADES TO WEAR



"... and this is the moment when you pray a lot... or swear a lot," confessed Marilyn Fischer. She was describing a crucial step in the fabrication of her Tiffany-inspired jewelry.

It's no news that designers ransack the past for ideas. But we believe Marilyn Fischer's jewelry—earrings, pins and pendants, patterned after Tiffany leaded-glass lamps—is a first. In truth, the jewelry and lamps are related more in concept than in detail. For one thing, the jewelry is only half-round, so it can lie flat against the body. Secondly, the original Tiffany shades were made of leaded copper foil frames with interstices of colored glass. But in her jewelry, Mrs. Fischer uses an old, elaborate enameling technique called *plique-à-jour*. It is a painstaking process, not to be attempted by the fainthearted or casual craftsman. The accidents and failures, inherent in the process, require great reserves of courage and fortitude on the part of the artist, which explains why so few people work in this technique nowadays.

Briefly, here's how it's done: She starts with a flattened out line drawing of the skeleton or matrix, following an original Tiffany pattern as closely as feasible. She then transfers the design to an etching plate, translating her simple pencil line into a sensitive, dimensional one. From this plate, the design is etched and cast in metal—either gold, silver, bronze, brass, or one of a variety of non-precious metals. The resultant casting is a lacework of metal, so fragile and vulnerable, that foundry workers wince when they see her coming with a new project. The annealing process, how-

ever, toughens the metal and makes it malleable so she can press it onto a wooden die to shape the shade. This shaped matrix is then lined with a thin sheet of copper in preparation for the intricate enameling work. Here's where much of her personal artistry comes into play, because it is with glazes of translucent enamel that she emulates the varied color and textural effects of Tiffany glass. After the enameling, the piece is fired to bake the colors and fuse the metal and paint. Finally, the copper backing must be gently pulled away, leaving the piece on its own and intact, you hope. This is the moment of truth (when you pray a lot or swear a lot, according to Mrs. Fischer) because it sometimes happens that sections of enamel peel away with the copper, leaving your work and you undone. However, if all has gone well, the piece is subjected to a final series of firings and polishings which bring out the brilliance of the enamel to the point you believe there's actually a tiny light behind each little shade. Pieces intended to be worn as pins are fitted with metal bases, also fabricated by Mrs. Fischer, to resemble miniature table lamps.

As you might imagine, this unusual jewelry caused quite a stir at the recent Accessories Show in New York City; as it does everywhere it's seen. Mrs. Fischer is currently making arrangements to increase her production so the pieces will be more readily available. Meanwhile, inquiries may be addressed to: Fischer Jewelry Designs, 121 East 83rd Street, New York, NY 10028.

Marion Muller

SAUL



His parents wanted him to be a doctor, but he chose art. He hoped his children would study art, but two out of four chose medicine, so far. Not even that disappointment nudges Saul Mandel out of his good humor. Well, how many people can you name who get a real high from their work, have nothing but kind words for their clients, think lecturing and teaching are fun, and at the age of fifty-eight — after thirty-odd years in the communications business — still think it's all “wonderful.”

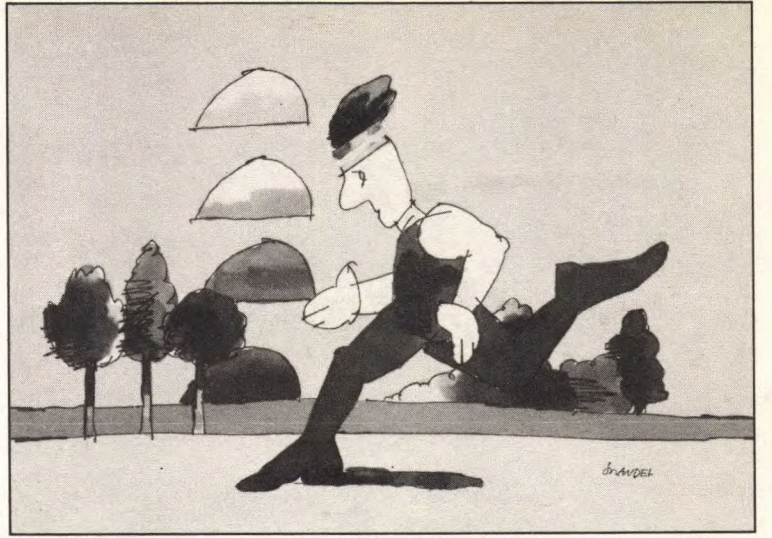
No wonder, when Saul Mandel was called in to re-create the famous Green Giant symbol for an ad in *The New Yorker*, he made him in his own image — taller and skinnier, true, but a jolly, smiling, good-natured guy like Saul, himself. Although Mandel is fond of his Giant (it goes back twenty years) he wishes people would not stay fixated on it, considering the diverse nature and quantity of work that has flowed through his hands since then.

The only way to describe all his activities is to call him a total creative force. He has done it all: concepts, design, illustration, photography, newspaper ads, posters, cartoons, training films, TV commercials, brochures, point-of-sale promotional pieces — and he has coordinated and art-directed all of the above. His list of clients stretches from Bank of America to *Woman's Day Magazine*, with dozens of equally prestigious names in between. But whoever calls him in on a project knows that his solution will surely be unique, cheery, brightly colored and unfailingly optimistic.

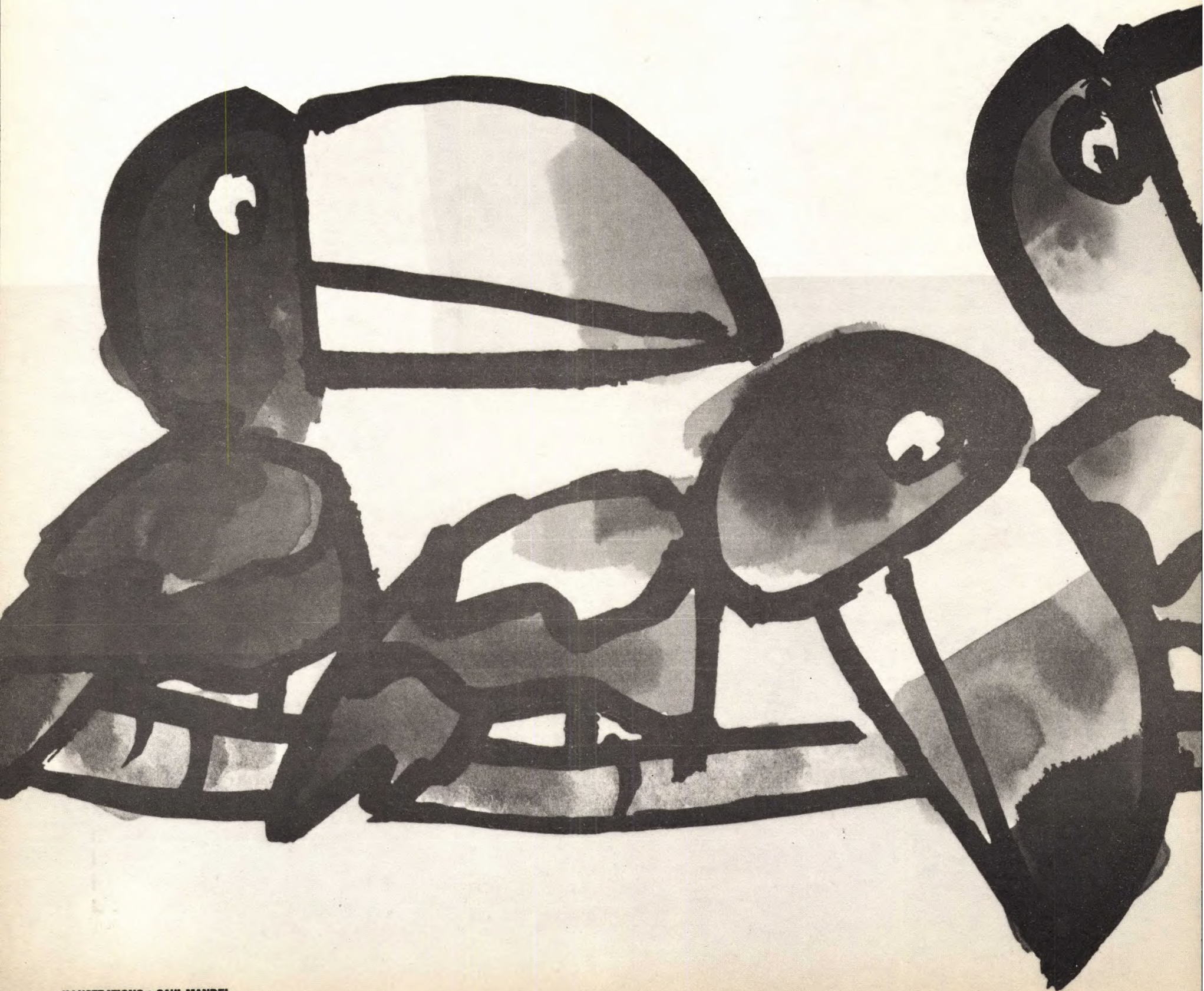
Considering his accomplishments and awards from such as The Society of Illustrators, Art Directors Clubs, CA Exhibitions and many feature stories in *Graphis*, *Idea Magazine*, *Modern Publicity*, *Art Direction*, *Print* and *CA Magazine*, you'd think Mandel would slow down and rest on his laurels. But time and fame haven't dimmed his energy for work. He continues to probe for a contemporary, vigorous expression for his old-fashioned “friendly” folk. Shown on these pages are some selections from his recent exhibition at The Society of Illustrators. Coming soon: Mandel's design for a new U.S. postage stamp.

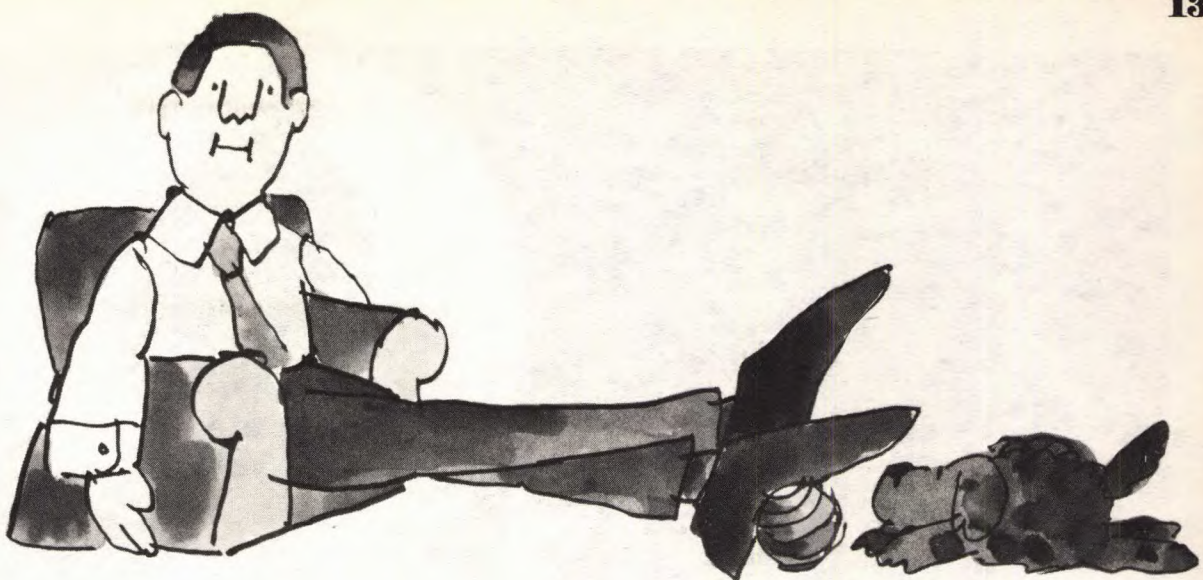
M.M.

SAUL MANDEL



"Running Man" appeared in the July 1982 issue of Colloquy magazine and is reprinted with their permission.





ONE PLANS...THE OTHER PLUNGES

QUON



QUON

Why do some children fall right in line and follow a parent's career, while others move in diametrically opposite directions? If we tried to analyze the case of father and son, Milton and Mike Quon, we would be up the proverbial tree. Milton, the father, until he retired recently, was an artist, art director, package designer and teacher in the Los Angeles area. He had been associated with Walt Disney Studios and the BBD&O advertising agency, among others. Mike, on the other hand, set out for a career in medicine. He was already up to his eyeballs in chemistry and physics, when he realized it would be a mistake. He extricated himself from the world of science and deposited himself in the Art Department, to his everlasting relief. Now Mike works as an illustrator, designer, art director and teacher, following his father's career almost to the letter.

Though father and son are three thousand

miles apart (Mike's design studio is in New York) they are almost of one mind in their pleasures, as well as their work. Both like to travel, and both carry sketchbooks wherever they go. When Milton Quon visited New York a few years ago, he and Mike compared sketchbooks. It turned out that in many instances both had recorded the same locale in the city, but with different interpretations. We have to conclude that though the predilection for art is in the genes, the style comes out of environment. Says Mike, "My father's training was more disciplined and structured than mine. I see him start off with a plan for the whole page; I just plunge right in."

However, since his father's retirement, Mike observes that Milton is avidly filling more and more notebooks... he is abandoning concerns about perspective and is working in a freer, flatter, more contemporary form. Could it be a case of "like son, like father"? Well, turnabout is fair play.

Marion Muller



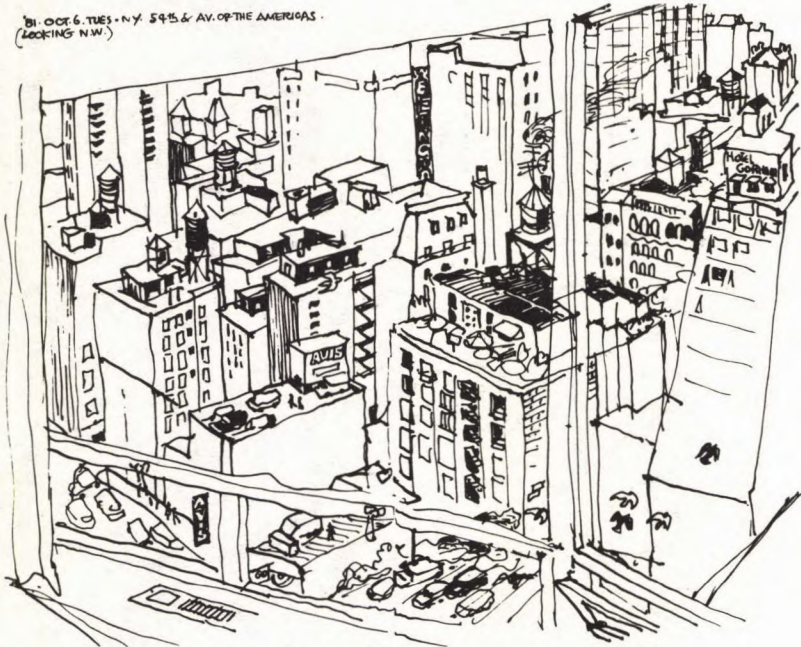
EAST RIVER - BROOKLYN BRIDGE
(BROOKLYN HEIGHTS SIDE - 10/6/81)

VIEW FROM RIVER CAFE, BROOKLYN HEIGHTS. MILTON QUON

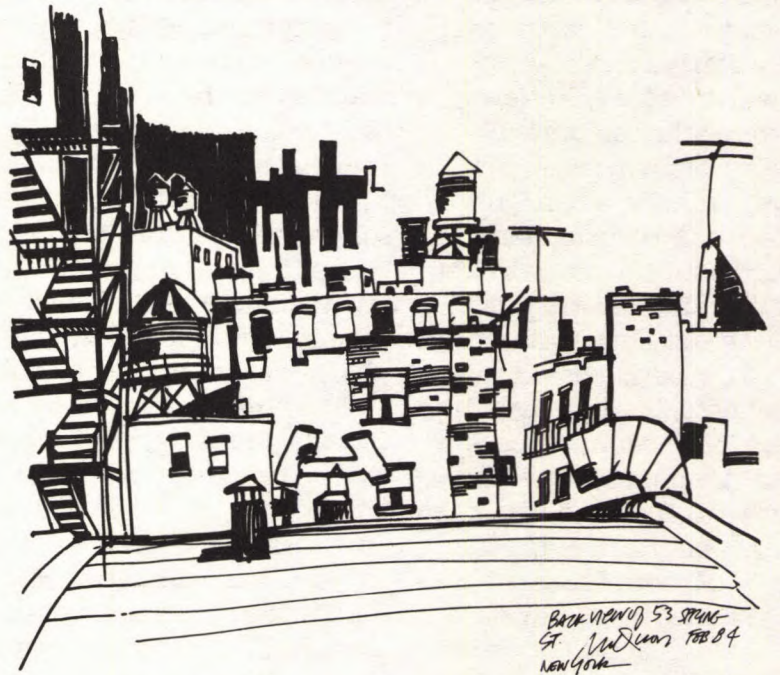


VIEW FROM RIVER CAFE, BROOKLYN HEIGHTS. MIKE QUON

51. OCT. 6. TUES. - N.Y. 54th & AV. OF THE AMERICAS.
(LOOKING N.W.)



**VIEW OF 54TH STREET AND AVENUE OF THE AMERICAS
FROM WINDOW OF HILTON HOTEL. MILTON QUON**



BACK VIEW OF 53 SPRING
ST. VIEW FROM 1988.84
NEW YORK

VIEW FROM REAR WINDOW OF SPRING STREET STUDIO. MIKE QUON



Prince & Broadway. 10/11/81

PRINCE STREET AND BROADWAY, SOHO. MILTON QUON



SUMMER '83
3040, NEW YORK, NY
Mike Quon

SPRING STREET AND BROADWAY, SOHO. MIKE QUON

TOM CHRISTOPHER

the fastest "draw" in the East.

Ideally, he should work quickly, quietly and unobtrusively. But it's almost impossible for Tom Christopher not to attract an audience. Attorneys, visitors, and even judges feel compelled to peek over his shoulder. Tom Christopher is a courtroom artist, doing with magic markers what cameras would do if they were permitted in the courtroom.

Christopher came out of Los Angeles, where he studied at The Art Center. Though he considers painting to be his serious work, painters must eat, so he turned his special talent for quick studies into a career that pays. He started on the west coast, working for NBC News, and covered the celebrated Marvin vs. Marvin case there. However, in 1979, when California lifted the ban on cameras in the courtroom, he moved to New York where the ban still prevails. Now, on the east coast, he works for CBS News, and has sat in on the most notable trials, including the Jean Harris murder case, the Craig Crimmons case, the Abscam trial, Rev. Moon's tax evasion trial and the Brinks case.

The courtroom drawings we see flashed on a television screen look so facile, they belie the complexity of the job. When you consider that the subjects are often in motion, that a dramatic moment may involve not just one person but a whole group, that the artist must capture the gesture and likeness of

his subject without injecting personal bias, and that a complete set of drawings must be turned into the newsroom by two p.m. to be readied for broadcast on the evening news, the job is not quite as breezy as it looks.

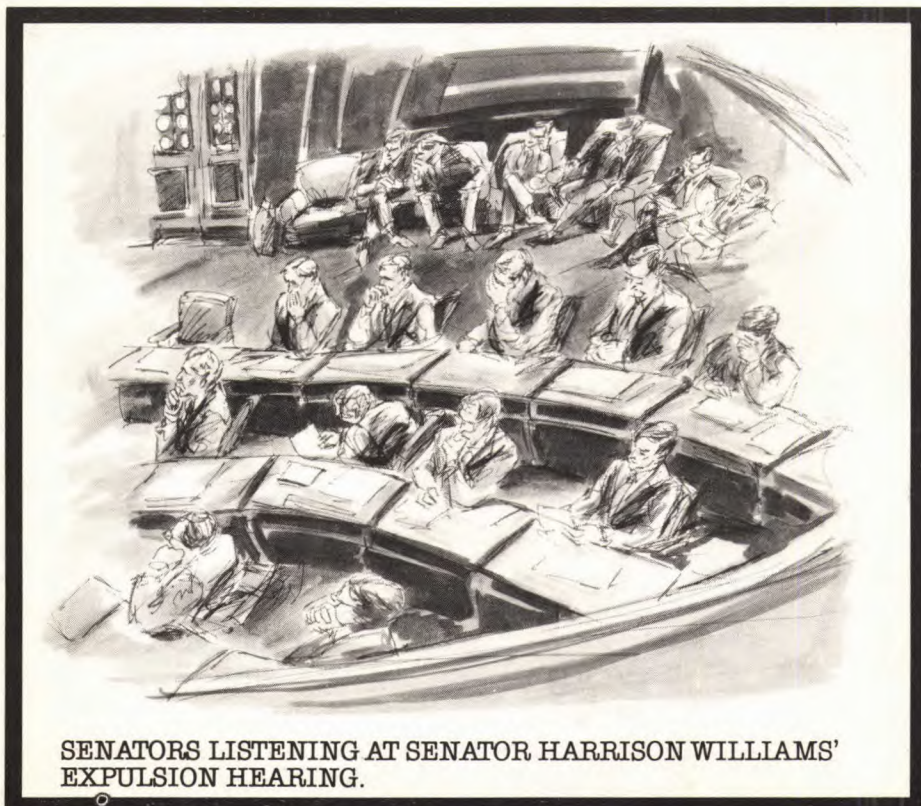
Since TV cameras are now permitted into courtrooms in thirty-seven states (and the number keeps rising steadily), the courtroom artist may become extinct. However, Tom Christopher's talents have served him well in a number of other fascinating assignments. He has covered the Las Vegas Grand Prix for *Motor Trend Magazine*, has traveled and supplied pictures and text for the National Football League, the National Hockey League and the Philadelphia Flyers. He has also secreted himself in the corridors of St. Elizabeth's Hospital in Washington, D.C. to make studies of mental patients for *Psychology Today*.

Obviously, Christopher has had his share of excitement. But the one assignment he covets is a trip into space with the astronauts. You may wonder why an artist might be needed in a space capsule when so much sophisticated camera equipment is available. According to Tom, though cameras are incredible for shooting from the window of a space craft, we don't get very clear, detailed pictures of activities inside the capsule. He hopes someday to hitch a ride. Is anyone at NASA listening?

Marion Muller



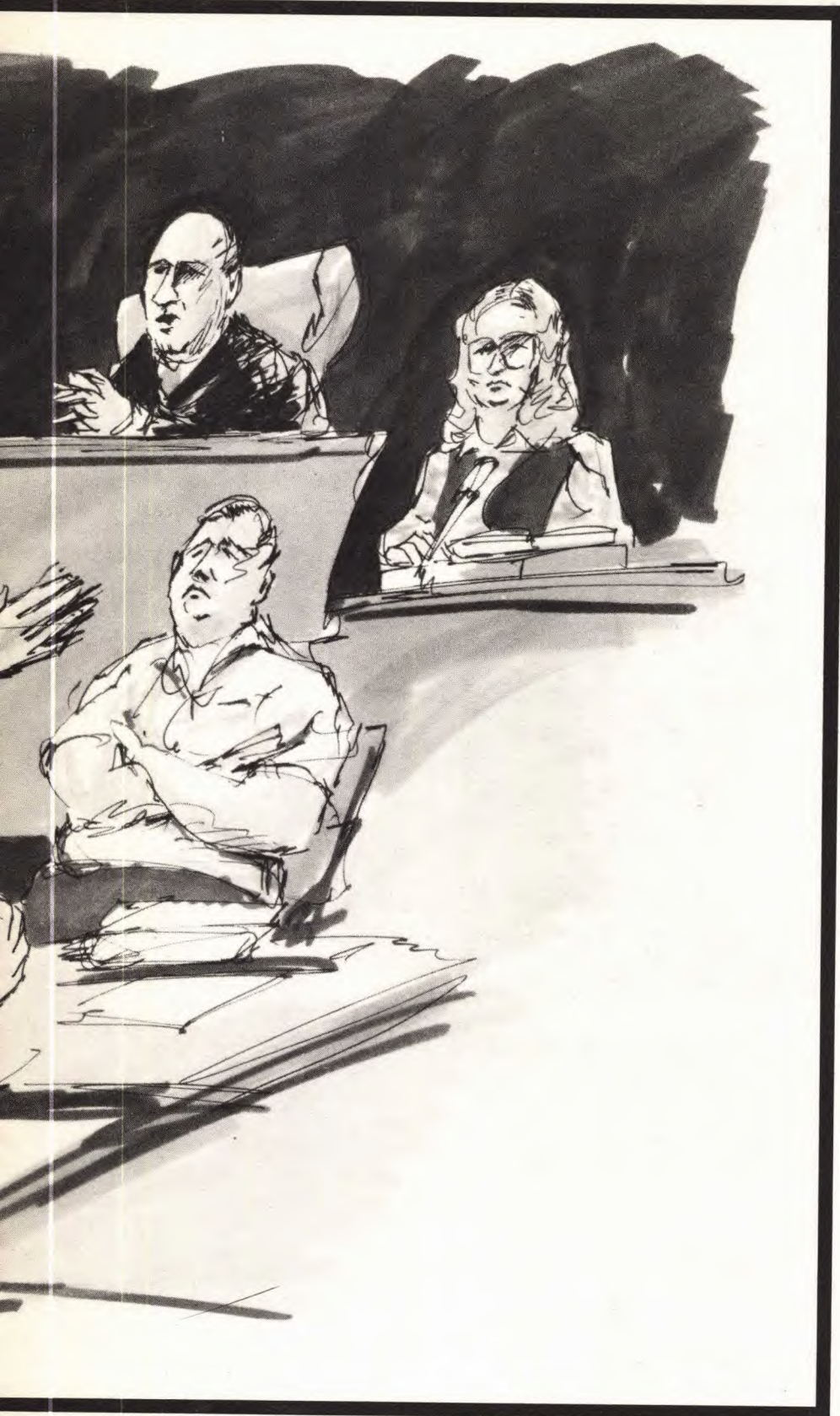
PROSECUTOR QUESTIONING WITNESS DURING CRAIG CRIMMONS TRIAL.



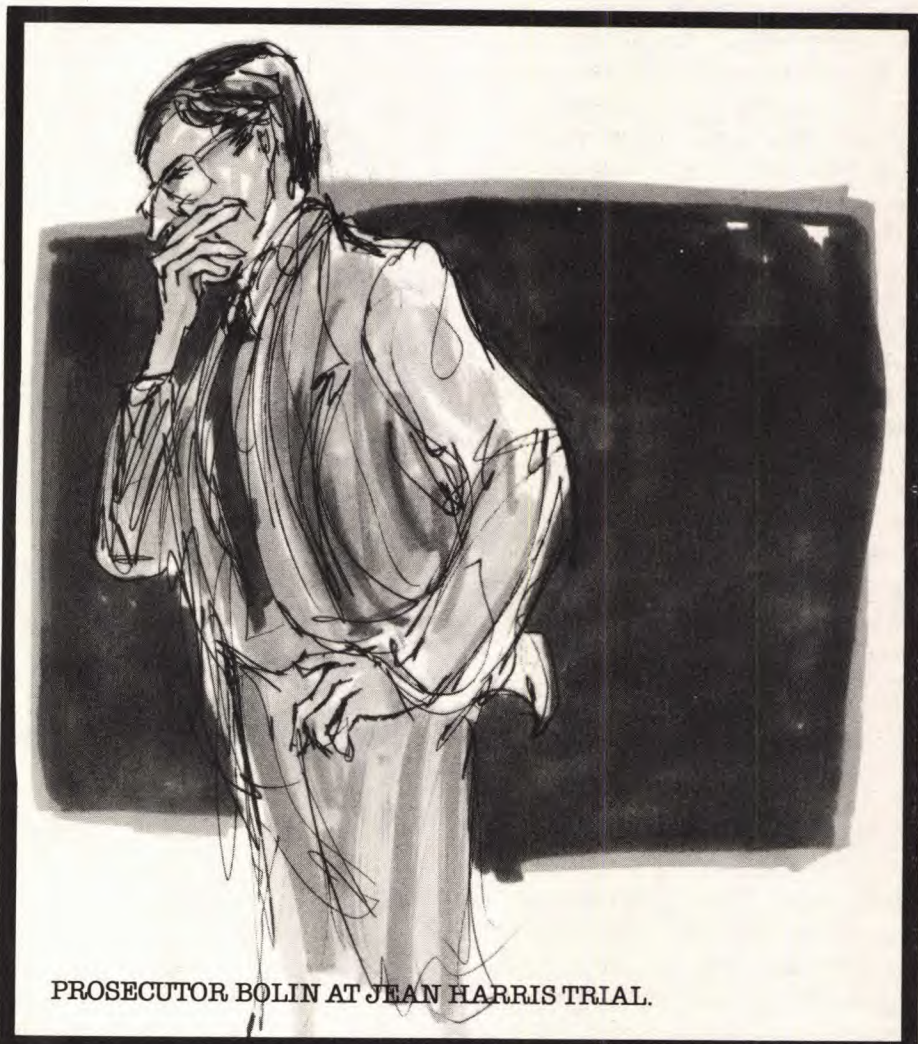
SENATORS LISTENING AT SENATOR HARRISON WILLIAMS' EXPULSION HEARING.



SPECTATORS AT REVEREND MOON'S TAX TRIAL.



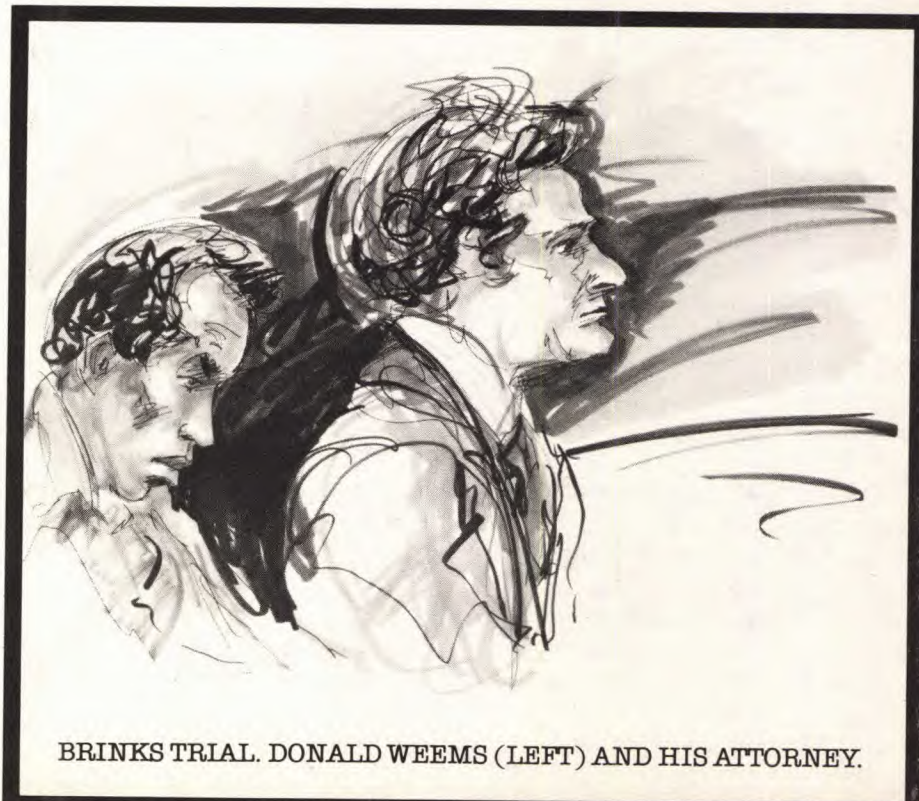
JURY AT CRAIG CRIMMONS TRIAL.



PROSECUTOR BOLIN AT JEAN HARRIS TRIAL.



IRA PRASHKA, ATTORNEY HIRED BY AIRLINES DURING AIR CONTROLLERS' STRIKE.



BRINKS TRIAL. DONALD WEEMS (LEFT) AND HIS ATTORNEY.

NEW YORK'S GIRL CARICATURIST:
IRMA SELZ

BY STEVEN HELLER

Who are the important women caricaturists and cartoonists of the past? Actually, only a handful seriously practiced the art, and even fewer are remembered for it. Only four exemplars from the '30s and '40s immediately come to mind: they are Mary Petty and Helen Hokinson, both of whom urbanely satirized their epoch in *The New Yorker*, and Eva Herman and Peggy Bacon, known for their unique approaches to caricature. All have added much to the legacy of American visual humor.

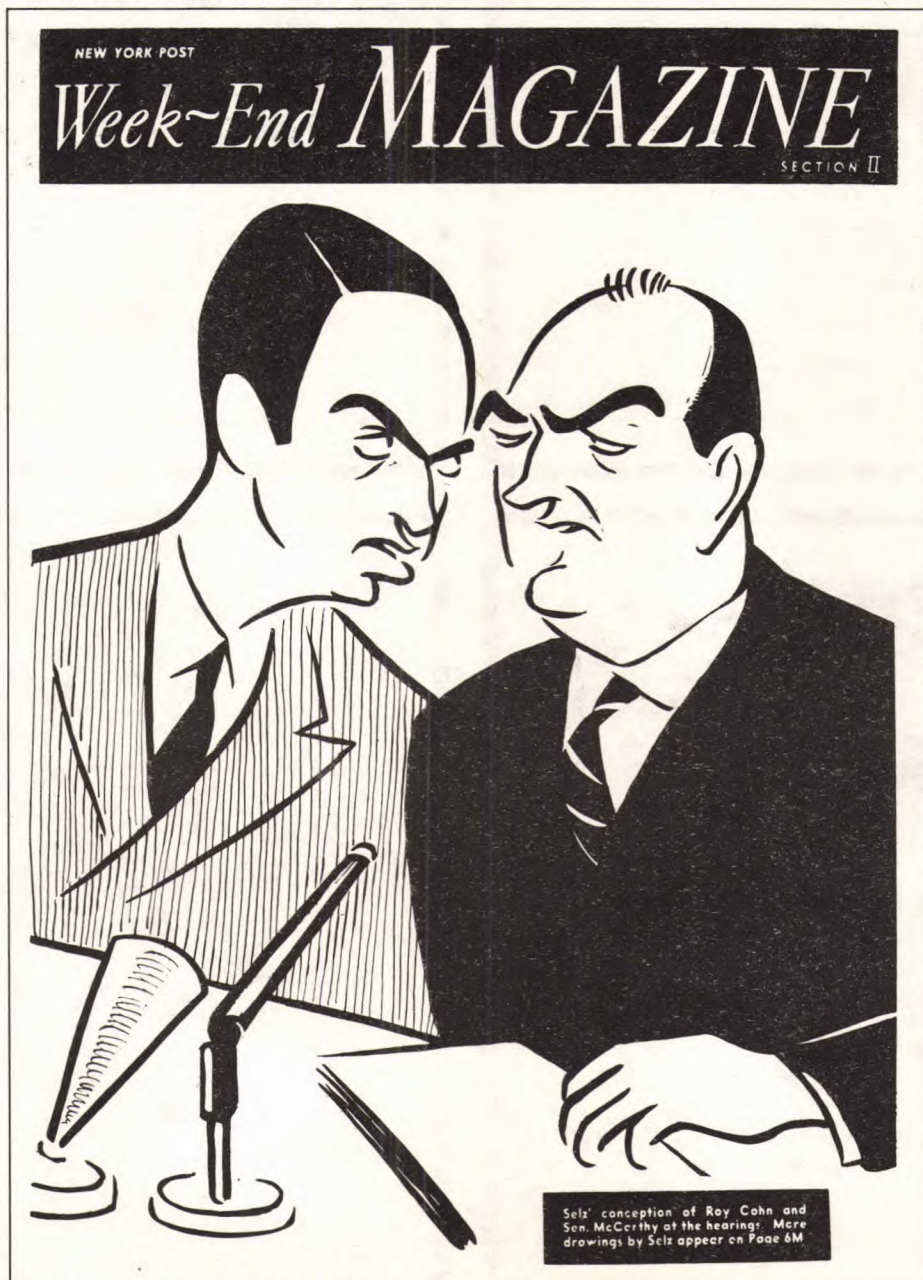
If a woman pursuing a career, other than homemaking, was virtually a social outcast in the decades before World War II, then those engaged in cartooning were involved in a most demeaning, taboo occupation. Although times and mores have changed, and today many more women are successfully working in the cartoon trade (notably Roz Chast, Nicole Hollander, Trina Robbins, Claire Brétecher, M.G. Lord and Mimi Pond), only time will definitively tell how important they are to this generation and, more importantly, to the art in general. But neither time nor the historians who record its events are good enough measures. For the latter have failed to be fair or generous to the women cartoonists of the past.

Irma Selz is one such ill-treated artist who, by all measures, was one of the most prolific graphic humorists of the '30s, '40s and '50s. Today she is ignored by historians and aficionados alike. Regardless of the fact that she contributed multitudinous theatrical and political caricatures to over fifty publications, including *The New York Times*, *The Herald Tribune*, *The New York Post*, *The Daily News*, *The Brooklyn Eagle*, *The New Yorker*, *Vogue*, *Glamour*, *Stage and Cue*, to name but a few—produced scores of signed illustrations for influential advertising agencies; illustrated and wrote five children's books and illustrated an equal number of adult books—her citation does not appear in the recently published *Chelsea House Encyclopedia of Cartoons or Masters of Caricature*. In fact, she gets only scant mention in *Stephen Becker's excellent Comic Art in America*, published in 1959. If not for her own extensive collection of clips and photostats, and a half-scribed autobiography initiated shortly before her death in 1977, Irma Selz might never have existed for us. Thanks to her son, Tom Engelhardt, who recently discovered boxes containing her work of a lifetime, the oeuvre of this consummate caricaturist is now available for study.

Known affectionately to her male counterparts as "New York's girl caricaturist," a title she proudly accepted, Irma Selz's life story is, no doubt, shared by many other



The artist takes liberties with Milton Berle, 1939



Roy Cohen and Senator Joseph McCarthy, *The New York Post*, 1955

pioneer career women in numerous fields who, in the face of sexual and social obstacles, blazed independent paths. Selz's particular passion was cartooning. However, in the '30s, when her work came of age, cartooning was a men's club, as it was in the century before and for years afterward. For the dauntless Selz however, it was also a profession that beckoned.

A native of Chicago, Illinois, Selz attended the University of Chicago and the Chicago Art Institute. While in school she toyed with the plastic arts, but caricature soon became a passion and compulsion the likes of which her cronies could not fathom. Upon graduation she sought an active career, rather than dilettantish dabbling in the arts. Two local journals with impressive followings, *The Chicagoan* and *The Chicago Tribune*, commissioned her to do theatrical caricatures, sketches and cartoons—an excellent proving ground, but the Windy City proved to be too provincial for the aspiring satirist. For Selz, like so many others, New York was Mecca.

"Of course everyone told me that a girl couldn't make a living doing caricatures," she wrote in her unfinished autobiography. "Besides, the Great Depression wasn't the best time to start out." However, in spite of the breadlines, soup kitchens and hunger marches endemic to the era, Selz believed that a new way of life for women was taking form. "A lot of interesting things were happening," she wrote. "Girls started to earn their own money. Also, while the early '30s was a time of general disaster, by some odd paradox, it was a peak of entertainment by wit and humor." The beleaguered populace took refuge in theaters and movie houses. It was the heyday of the great Broadway comedians: *The Marx Brothers*, *W.C. Fields*, *Fanny Brice* and *Al Jolson*; and New York was the theater capital of the world. Since theatrical caricature was Selz's forte, it was logical that the prestigious *New York Times* drama section would be her first stop.

"What lunacy caused me to think I could earn my living as a caricaturist in New York? I'm not certain," Selz wrote about her initial trial. Whatever the impetus, she had the temerity to walk boldly and without an appointment into the office of the *Times*' drama critic. Perhaps, she thought, he would like her work and offer an assignment. "When I arrived, the proverbial big city office boy, seated at the large reception desk, looked down his nose at me when I asked to see the drama critic. He said that it was John Byram, the drama editor, who handled such matters, and that he was busy. 'That's okay,' I said without skipping a beat, 'I'll wait.'" And so she did—patiently, for



LBJ



SENATOR JOSEPH MCCARTHY



FRANCISCO FRANCO



THE YOUNG RICHARD M. NIXON



DEAN ACHESON



TALLULAH BANKHEAD



JUAN PERÓN



J. EDGAR HOOVER



CLAUDETTE COLBERT



IKE
All of the above drawings were for the New York Post, 1953-56



NIKITA KHRUSHCHEV



EZRA POUND

evolved from a detailed narrative style—used in her Times tableaux—to an economical, single figure mode—used in the Post and New Yorker. The minimal brush line, drawn with maximum energy was Selz's trademark.

By the late '30s Selz's career was established. She was even sent to Hollywood by the Journal American Magazine to record the tinsel and glitter in her inimitable fashion (the photograph shows Milton Berle with Selz in a typical pose). Instilled with success; confident with her working life, she decided to marry. After too short a time, the great conflagration came, her husband went to war, and Selz went to work for the USO, drawing comic caricatures of servicemen. She was highly commended for her war efforts, and her work continued to be in demand. After the war she tried her hand at other aspects of the comic arts. Selz loved the comics, and so attempted to sell her own—a semi-autobiographical strip about a young, pert girl looking for art employment in the big city. It went nowhere—although beautifully drawn, it lacked wit. And, even though The New Yorker commissioned her to render over a hundred caricatures for their distinguished "Profiles" column, they didn't buy a single captioned, gag cartoon. She mastered the expressive line, but written wit was elusive. Years later she achieved success with the first of five children's books. And, as Walt Kelly, creator of Pogo, wrote in The New York Times Book Review: "Those who have seen the biting wit of Miss Selz revealed in her political and social line portraits will be a bit surprised at the kindness with which she here treats animals and children."

Although children's books, sculpture and printmaking absorbed Selz in the final decade of her life, political and social caricature, as Kelly rightfully pointed out, were the primary means of creative output. Her bites and nibbles out of the body politic, begun in earnest during the McCarthy period, were not conceptual like Herblock or Osborn, but rather emotional, relying on the ability to capture and interpret the target's self-incriminating idiosyncrasies. While she was continuously being called upon for non-acrimonious drawings, she would, at just the propitious moment, with a flick of the brush extend an eyebrow, exaggerate a sneer, or enlarge an appendage in order to ridicule some morally questionable politico. Selz's '50s vintage caricatures of those birds of a feather, Rep. Richard Nixon and Sen. Joseph McCarthy accurately captured their inner spirits.

Selz temporarily called a halt to caricaturing in the mid-'50s apparently because of family difficulties. When she resumed years later, caricature as she had practiced it was an anomaly. The major markets had closed, and a new breed of passionately acerbic cartoonists (such as David Levine, Jules Feiffer and Edward Sorel) was emerging. She devoted herself instead to children's book illustration, lithography and sculpture. Although she exhibited all her variegated arts in numerous gallery shows, Selz's cartooning—inexorably wedded to a specific period of time—faded in the popular memory. But regardless, and in spite, of the forgetful historians, Selz played a decidedly significant role in the comic visual legacy of New York City, and probably that of the nation as well.

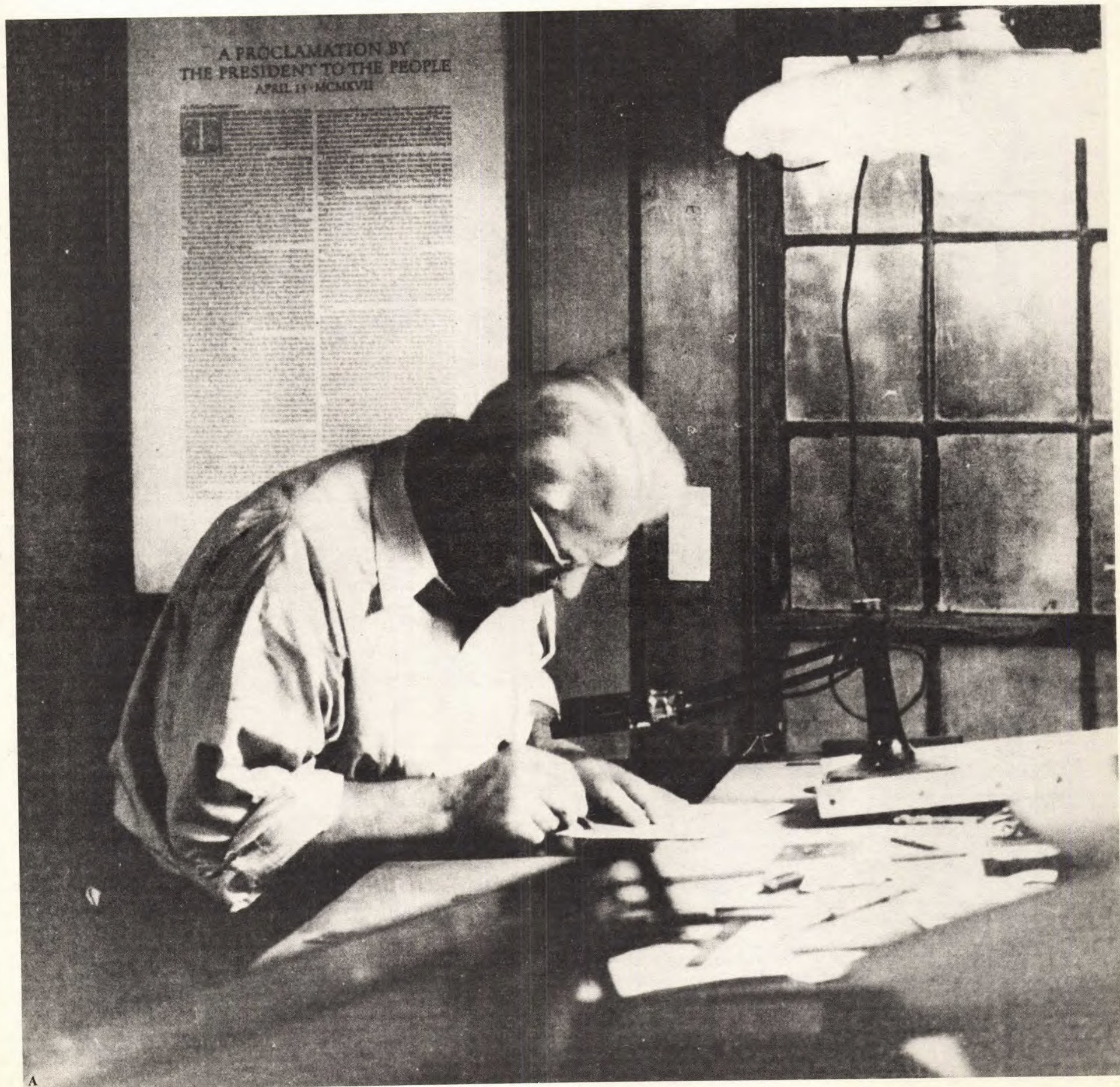
many hours with hardly a glimmer of hope and only the smell of the newsroom to energize her senses. In time however, even Selz became discouraged: "I was just about ready to leave when the office boy called me. I wiggled into my pumps and followed him to the drama desk, where I met John Byram—a dapper, sharp featured, man-about-town, wearing a red carnation in the lapel of his grey, pinstriped suit, I opened my portfolio. He looked quietly. My heart beat quickly as he said: 'We can use a caricature of Alexander Woollcott for next Sunday's drama page.'" Selz was

astounded. Not only was she awarded an assignment on her first venture out, but such a grand assignment it was: to render New York's most important "literary arbiter," and social gadfly. From that time on, "the girl caricaturist" was never wanting for work.

In those curiously halcyon years between the end of the depression and before the outbreak of the war, New York was indeed a publishing wonderland spewing forth as many as twelve daily newspapers and scores of art and other culture magazines. Caricature was at the pinnacle of the hum-

orous arts, practiced by many graphic masters: Al Hirschfeld, the Times' veteran king of theatrical caricature, was on contract with The Herald Tribune; William Auerbach-Levy drew for The New York Post; Miguel Covarrubias was the satirical force at Vanity Fair; and Al Frueh created his singular style for The New Yorker. It was from the latter that Selz derived her inspiration and style. The brevity of line and pronounced attention to the subject's most emblematic, physical detail typified her mentor's work, and was applied without a fault to Selz's caricatures. Her work

FREDERIC W. GOUDY



A

BY ALLAN HALEY

For some, success comes easily; for others it is a long and difficult process. Frederic Goudy's success falls into the latter category. At a time when most are firmly established in their careers, Goudy was "just getting by." In fact, there were many times when he and his wife, Bertha, were not even "getting by."

The story is told that once, after working all day and early into the evening at the Village Press, the Goudys were treated to a late dinner by a customer who purchased a \$15 book. The prospect of the food that the money would buy was so welcome that the Goudys ran down the twelve flights of stairs from their offices—and reached the street ahead of the customer who had waited for the elevator!

Undaunted, is perhaps the best single word to describe Fred Goudy. He came to his position of eminence in the typographic world only after years dogged by misfortune and lack of success. His career was marked by unprofitable work as a bookkeeper, cashier, private secretary and copywriter. Goudy had unrewarded spells as a free-lance graphic designer, printer, teacher and typographer. He started two magazines, both of which failed; and various printing businesses, which also failed. It wasn't until Goudy was past the halfway point in his life that he got his first big break and began to receive the recognition he deserved.

Twice, virtually everything Goudy produced: his precious matrices, his master drawings and preliminary sketches, were all destroyed by fires. The first was in the early part of 1908.

The Goudys had finally begun to sell some work from the Village Press—it looked like they were about to turn the corner of success. They had reached a point where work long into the evening was no longer necessary to make ends meet. On January 10th the Goudys were spending the evening at home. Bertha was sewing and Fred was reading. At 8:30 the telephone rang; Bertha answered. After a conversation which lasted only seconds, she calmly reported, "The Parker Building is on fire, you'd better hurry down."

Goudy dressed rapidly and took the downtown subway from near their apartment to the building which housed the Village Press. He emerged from an exit within the firelines and the police were forced to usher him to safety. The "fire-proof" Parker Building was a veritable furnace. Its brick walls effectively trapped the white hot interior. Goudy stood on the corner and watched the Village Press disappear. All the books, the equipment, his drawings and sketches were gone.

In 1939, fire once again devastated the Goudys' life work. It was on a frosty morning, again in January, that their mill (the focal point of the Deepdene Press) which contained their machinery, the press, Goudy's matrices and many priceless drawings, burned. Everything settled into the mill stream—leaving intact, ironically, only an unused brick vault which had been built to protect many of the things that were destroyed. Once again, Goudy was forced to stand by and watch fire ruthlessly destroy the products of his labors.

Undaunted—it was characteristic of Goudy that he turned the adversities life imposed upon him into a benefit: his design ability and love of the book arts were developed as a result of the early business failures in his more pedestrian endeavors. Goudy turned to type design and typesetting when the 1908 fire deprived him of his printing plant. The final, and more disastrous, fire which destroyed the workshop where he labored for many years, enabled Goudy to devote



A. GOUDY AT WORK IN HIS STUDIO. B. YOUNG FREDERIC AT AGE EIGHT. C. A DASHING GOUDY AT TWENTY-SEVEN. D. GOUDY OLD STYLE. E. SANS SERIF LIGHT—GOUDY'S ONLY SANS. F. KENNERLEY—GOUDY'S FIRST BIG BREAK.

more of his time to writing and teaching.

It wasn't until he was forty-three that Goudy's type designs began to show the mark of his genius. His earlier typefaces such as Camelot, Pabst and Powell were good designs, but none achieved the popularity of his later work. His first work after the 1908 fire was the No. 38E series for the Lanston Monotype Machine Company. It was the first design which began to reflect Goudy's capability as a type designer.

In 1910 an incident occurred that brought Goudy international recognition almost overnight. Late in the winter of that year he was asked by Mitchell Kennerley, the publisher, to design a volume of short stories by H.G. Wells. Goudy made layouts for the pages and had dummy copies set in 18 point Caslon. When he received the dummy pages, Goudy was disappointed. They just didn't look quite the way he wanted. There was a feeling of "openness" which disturbed him. Goudy explained to Kennerley that he wanted, "the appearance of solidity and compactness, but of the same color as Caslon." Neither he nor Kennerley knew of such a type. Existing typefaces were either too "formal or too refined, or too free and undignified," for use in a book of the kind Goudy was designing.

No other solution to the problem being at hand, Goudy suggested to Kennerley that he create a new face which would meet his requirements. Kennerley agreed and work was begun immediately on Kennerley Old Style.

It took only a week to draw the complete alphabet: lowercase, capitals and punctuation. The italic was completed shortly after, and a complete font of 16 point type had been cut and cast by late March of the following year. It had taken less than five months from start to finish.

When Kennerley Old Style was offered to printers, it was met with such enthusiasm that Goudy soon became the premier American type designer. The release of this type style marked the turning point in Goudy's career. It was the start of a growing fame for the man whose wife-to-be had been warned that he would "never amount to anything."

Goudy's achievements are even more remarkable in that he was self-taught, making his first designs at the age of thirty, and manufacturing his own type after sixty.

The work method which Goudy developed was designed for speed. He ruled off the page to be filled, and sketched characters swiftly with a pencil. Then with a pen he began the final version, modifying the pencil sketch when necessary as he went along. Only the letter forms were penned in at first. When a line of letters was finished, the sheet was turned on its side and the serifs were drawn in quickly along the ruled lines. Some say this speed of execution gave his letters vigor, life and movement which would have been lacking with a more studied technique.

Unfortunately, later in Goudy's career, not all printers were equally impressed with the vigor and life in his work. With the advent of the post-World War II "modern" style of typography, type faces from Europe seemed more attractive than the work of American designers. Some considered Goudy's work old-fashioned. But, fortunately for the design community, those "old-fashioned" Goudy designs are now described as "classic" and are used more today than at any previous time.

Frederic W. Goudy was born in Bloomington, Illinois, on March 8th, 1865, into a family of Scottish origin. His father was at one time a teacher, a real-estate broker, and a Judge of the Probate Court.

The Goudys moved about a good deal.

<p>72 Point</p> <p>RICH</p> <p>Spirits</p> <p>60 Point</p> <p>MODE</p> <p>Highest</p> <p>48 Point</p> <p>NOTICE</p> <p>Bright lad</p> <p>leads class</p> <p>42 Point</p> <p>DANCED</p> <p>Celebrated</p> <p>big holiday</p>	<p>4 A 6 a</p> <p>HOME</p> <p>Quaint</p> <p>30 Point</p> <p>7 A 14 a</p> <p>FOUND</p> <p>Musician</p> <p>delighted</p> <p>24 Point</p> <p>8 A 16 a</p> <p>NOTICES</p> <p>Unfinished</p> <p>framework</p> <p>18 Point</p> <p>12 A 23 a</p> <p>MECHANIC</p> <p>Gives experts</p> <p>usual warning</p>	<p>14 Point</p> <p>17 A 34 a</p> <p>EXPERIMENTS</p> <p>BRIGHT magician</p> <p>spent much time</p> <p>unraveling tricks</p> <p>12 Point</p> <p>21 A 40 a</p> <p>GRAND PICTURE</p> <p>RECENT photographs</p> <p>inspire many leading</p> <p>theatrical promoters</p> <p>10 Point</p> <p>24 A 48 a</p> <p>PERFECT SPECIMEN</p> <p>SIMPLE design exhibited</p> <p>considered very artistic</p> <p>for modern typography</p> <p>8 Point</p> <p>27 A 54 a</p> <p>CUT-COST EQUIPMENT</p> <p>MODERN cabinets containing</p> <p>leads and quads reduce labor</p> <p>costs considerably. Efficiency</p> <p>material creates large profits</p> <p>6 Point</p> <p>29 A 58 a</p> <p>STIMULATING PRODUCTION</p> <p>PROGRESSIVE printers recognize the</p> <p>fact that economy lies in equipping</p> <p>their plants with modern materials</p> <p>and machinery. Now is the time, as</p> <p>every minute lost swells the pay roll</p>
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Characters in Complete Font

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
YZ&\$1234567890
abcdefghijklmnopq
rstuvwxyz ff fi fl ffi fl ct
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SMALL CAPS from 6 to 18 Point, and Oldstyle Figures
1234567890 in all sizes, are put up in separate fonts and furnished
only when specially ordered

A B C D E F G H I J K L M N O P
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a b c d e f g h i j k l m n o p q r s t u
v w x y z f i f l f f i f l f l c t \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

A B C D E F G H I J K L M N O P
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a b c d e f g h i j k l m n o p q r s t u v w x y z
æ œ f i f l f f i f l c t . , : ; ! ? - \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

Between 1865 and 1876 his family lived "in four different towns, and in one of them twice." By 1884 the family had located in the Dakota territory. It was here that young Frederic did most of his growing up.

And it was from there, at the age of twenty-three, that he set out on his own career of change and caprice.

Goudy was drawn to letters almost from the start. There is the story of his decorating the local Sunday School with Bible texts made up of letters cut from colored paper and pasted to the walls. Goudy said that he cut out over three thousand letters!

Goudy also tried his hand at sign painting in his youth. His first job is said to have been the local baker's new wagon. Goudy took great pains to make each letter of an equal width, and at an equal distance from each other. Thus the passion for typography, if not its principles, began to develop early.

Goudy's early employment was as a bookkeeper, but his mind was on letters. It was, therefore, natural that he and a friend start a private press. The Camelot Press of Chicago opened in 1895 with the goal of printing attractive advertising. Unfortunately it did not last long.

In 1897 Goudy drew his first alphabet and submitted it to the Dickinson Type Foundry in Boston. He modestly asked for five dollars as a design commission and was quite surprised when he received a check for ten. Many decades later, the Compugraphic Corporation, in search of an old alphabet to test their newly purchased Ikarus system, chose Goudy's first design. Because of Compugraphic's search, Goudy's first typeface, Camelot, is still in use today—and is available in considerably more weights than Goudy would have envisioned.

Goudy's early ten dollar success encouraged him to devote more time to lettering. Several other alphabets were sold. Most were of the advertising display variety, and a few are still used occasionally; Pabst Roman, created for the brewery, and Powell, drawn for a major Chicago department store, are typical.

In 1903 Goudy and Will Ransom established the Village Press in Park Ridge, Illinois. Bertha Goudy joined her husband's and his friend's venture, and set the type for most of the books published at the press.

A year later the press was moved to Hingham, Massachusetts. William Dwiggins (who studied under Goudy in Chicago) and his wife, moved to Hingham shortly after Goudy did, to share in the work. When Goudy moved the Village Press once again, two years later, Dwiggins stayed on in the Boston area. He had found his home.

The Village Press finally settled in New York City, where it operated for two years before it burned.

In 1907 the Lanston Monotype Machine Company commissioned their first typeface from Goudy. The design was created for the advertising of a new New York department store: Gimbels. The finished design is a delicate face, based on French Old Style character traits. While many do not feel it is one of Goudy's better designs, it was his first to find general acceptance. The design came to be known as Monotype 38E.

Goudy eventually became the art director of Lanston Monotype Machine Company, which made his work available to a much wider usership. Garamont, Kennerley, Italian Old Style and Deepdene were all released by Lanston Monotype.

In 1925 Goudy opened his own type-foundry; something no type designer had done since the eighteenth century. For the next fourteen years Goudy worked out of

the old mill on his property near Marlborough, New York. The matrices for his designs were originally cut by Robert Weibking; but when he died after two years of collaboration, Goudy undertook the unprecedented: at the age of sixty-two he secured the necessary equipment and learned the difficult art of engraving. Never before in the history of the graphic arts had a type designer owned and operated the machinery necessary to translate typeface designs into type. The first face created entirely by Goudy was Companion Old Style.

It is a testimony to Goudy's ability that so many of his designs are in active use today. Kennerley is available from virtually every supplier of graphic arts equipment. Goudy Old Style is a modern classic. Italian Old Style, National Old Style, Garamont, Deepdene, and even Goudy Sans are still available on photo and digital composition equipment. Copperplate Gothic which was American Type Foundry's all-time best-seller, and is still used for business cards and stationery, was a Goudy design. And finally ITC Berkeley Oldstyle, the typeface used for setting this article, released by ITC in 1983, is based on Goudy's University of California Oldstyle.

Goudy's typefaces, according to one critic, are "beautiful because they are simple; they are dignified, sturdy, honest and strong." His faces stand up well whether they are used in display headlines or massed on a book page.

To the end of his eighty-two years, Goudy found pleasure in his work. He had the courage and the drive to do precisely what he wanted, in the way he wished. If people used and purchased his faces, that was fine. If they did not, he kept right on—empty pockets or not.

Perhaps Goudy was able to do so much, to design so many faces, to create so much beautiful typography because he did not work alone: Bertha, his wife, was almost always at his side. It would be difficult to estimate the importance of the part Bertha Goudy played in the life and work of her husband. From Fred, and from the Goudy's many friends, we learn that her influence was vast. Goudy himself said, "Bertha has aided and encouraged me with constant devotion for over thirty-five years, and without her help I should not have accomplished a tithe of what I have been privileged to perform. She has been the staff that I have leaned upon so many times, the courageous partner who smiled and gritted her teeth when we had no funds, the one who renewed my faith and revived my spirits when they sagged so often. In the many activities of the Press her work ranks in actual accomplishment above my own. I could not, probably would not, have attempted the details of type composition for which she is, in fact, celebrated."

As a designer, Frederic Goudy displayed originality and great technical skill. As a printer, he developed a distinct personal style. First and foremost, Goudy realized that type design is not the rendering of individual letters, but the creation of the most versatile form of visual communication. He was also prepared to master all the intricacies of type manufacture to ensure that his intentions as a designer were translated into a communications tool.

In an age of electronic and highly sophisticated typesetting, the most successful type designers are those who emulate Goudy's drive and ambition. They delve deeply into the technical problems of modern printing and press the technicians to provide the most versatile and effective instruments to compose typography.

The following is a list of the typefaces created by Frederic Goudy.

Pabst Italic

10 Point	16 A 38 a	18 Point	9 A 16 a	72 Point	3 A 4 a
<i>CONTENTMENT</i>	<i>Many inhabitants of this town feel greatly relieved because income taxes were not increased as expected</i>	<i>DISGUISE</i>	<i>Reporter finds legal document</i>	<i>Stub</i>	
8 Point	21 A 42 a	14 Point	12 A 26 a	60 Point	3 A 4 a
<i>DIFFERENT MOTIVES</i>	<i>Poetry is the frolic of invention, the great dance of words, and the harmony of sound. Oratory is a judicious delivery of arguments</i>	<i>LECTURING</i>	<i>Medieval customs amaze bright youth</i>	<i>Eight</i>	
6 Point	22 A 49 a	12 Point	16 A 35 a	48 Point	3 A 6 a
<i>ENVIRONMENT PLEASED</i>	<i>Meandering brooklets and autumnal coloring allure the traveler; mountain scenery and secluded homesteads offer rest and tranquility for philosophers</i>	<i>INSTRUCTIVE</i>	<i>Political debate proves delightfully interesting</i>	<i>Helped</i>	
<p style="text-align: center;">Characters in Complete Font</p> <p>A B C D E F G H I</p> <p>J K L M N O P Q R</p> <p>S T U V W X Y Z &</p> <p>\$ 1 2 3 4 5 6 7 8 9 0</p> <p>a b c d e f g h i j k l</p> <p>m n o p q r s t u v w</p> <p>x y z ff fi fl ff fl Qu</p> <p>. , - ' : ; ! ?</p> <p style="font-size: small;">The following Special Characters are supplied with all fonts from 6 to 14 point inclusive. They are sold in separate fonts from 18 to 72 point inclusive and furnished only when specially ordered.</p> <p>Œ B D G M N P R T</p>				42 Point	4 A 6 a
				<i>Nymph</i>	
				36 Point	5 A 7 a
				<i>MUSK</i>	
				<i>Liquidate</i>	
				30 Point	5 A 7 a
				<i>DOZING</i>	
				<i>Replenished</i>	
				24 Point	6 A 10 a
				<i>SHOCKED</i>	
				<i>Quick Indians</i>	

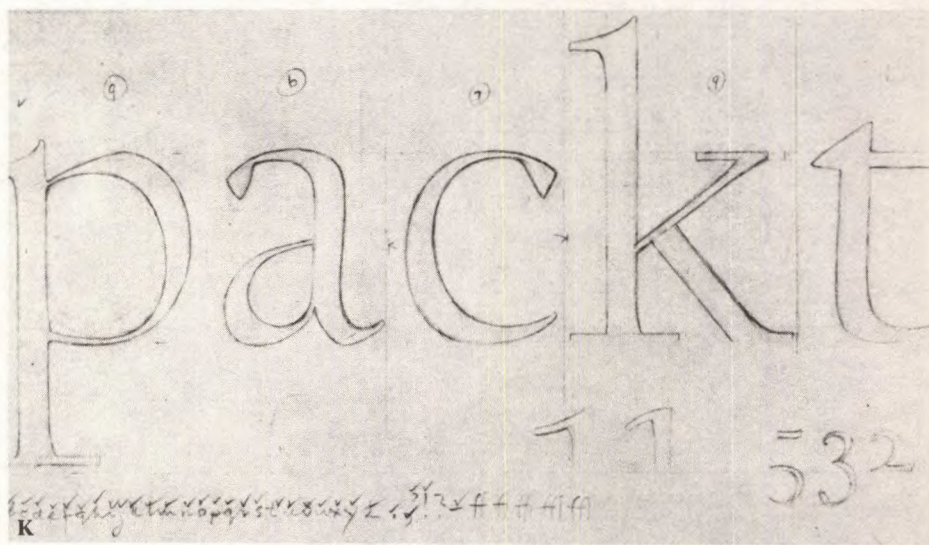
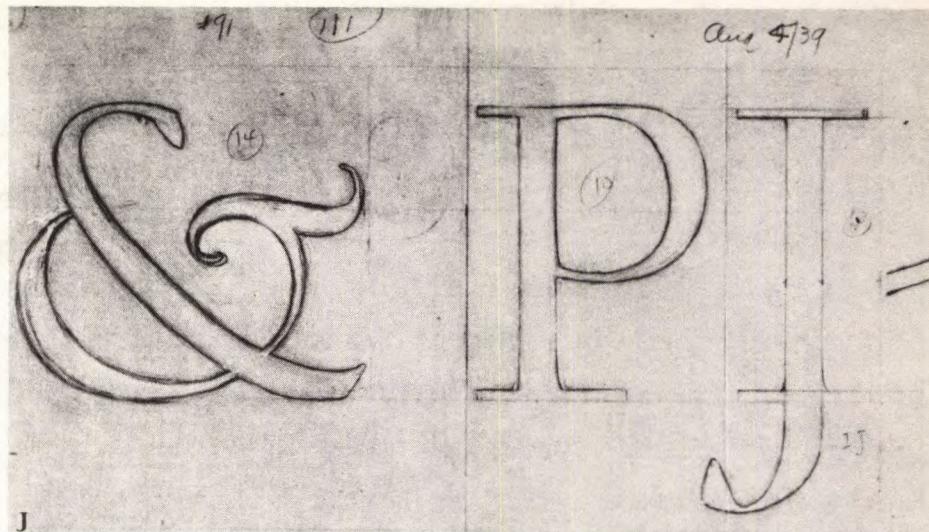


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t u v w x y z æ œ £ \$ 1 2 3 4 5 6
7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas:



I. THE GIMBELS FACE. J. PRELIMINARY SKETCHES. K. PRELIMINARY SKETCHES. L. MARLBOROUGH TEXT—GOUDY'S LAST DESIGN.

L *Certificate of Honor Dgpsy*

A LIST OF GOUDY TYPES

Year	No.	
1896	1	Camelot
1897	2	Unnamed
1897	3	A "Display" Roman
1898	4	DeVenne Roman
1902	5	Pabst Roman
1903	6	Pabst Italic
1903	7	Powell
1903	8	Village
1904	9	Cushing Italic
1904	10	Boston News Letter
1904	11	Engravers' Roman
1905	12	Copperplate Gothics
1905	13	Caxton Initials
1905	14	Globe Gothic Bold
1905	15	Caslon Revised
1908	16	Monotype No. 38E
1908	17	Monotype No. 38E Italic
1910	18	Norman Capitals
1911	19	Kennerley Old Style
1911	19A	Kennerley Open Caps
1911	20	Forum Title
1912	21	Sherman
1912	22	Goudy Lanston
1914	23	Goudy Roman
1914	24	Klaxon
1915	25	Goudy Old Style
1915	26	Goudy Old Style Italic
1916	27	Goudy Cursive
1916	28	Booklet Old Style
1916	29	National Old Style
1916	30	Goudytype

Year	No.	
1917	31	Advertiser's Roman
1917	31A	An Unnamed Design
1918	32	Kennerley Italic
1918	32A	Cloister Initials
1918	33	Hadriano Title
1918	34	Goudy Open
1918	35	Goudy Modern
1919	36	Collier Old Style
1919	37	Goudy Modern Italic
1919	38	Goudy Open Italic
1919	39	Goudy Antique
1921	40	Nabisco
1921	41	Lining Gothic
1921	42	Garamont
1921	43	Garamont Italic
1921	44	Goudy Newstyle
1924	45	Goudy Italic
1924	46	Italian Old Style
1924	47	Italian Old Style Italic
1924	48	Kennerley Bold
1924	49	Kennerley Bold Italic
1925	50	Goudy Heavyface
1925	51	Goudy Heavyface Italic
1925	52	Marlborough
1925	53	Venezia Italic
1926	54	Aries
1927	55	Goudy Dutch
1927	56	Companion Old Style
1927	57	Companion Old Style Italic
1927	58	Deepdene
1927	59	Record Title

Year	No.	
1927	60	Goudy Uncials
1928	61	Deepdene Italic
1928	62	Goudy Text
1929	63	Strathmore Title
1929	64	Lombardic Capitals
1929	65	Sans Serif Heavy
1929	66	Kaatskill
1929	67	Remington Typewriter
1930	68	Inscription Greek
1930	69	Trajan Title
1930	70	Sans Serif Light
1930	71	Mediaeval
1930	71A	Hadriano Lower-case
1930	72	Advertiser's Modern
1930	73	Goudy Stout
1930	74	Truesdell
1931	75	Truesdell Italic
1931	76	Deepdene Open Text
1931	76A	Deepdene Text
1931	77	Ornate Title
1931	78	Sans Serif Light Italic
1931	79	Deepdene Medium
1932	80	Goethe
1932	81	Franciscan
1932	82	Deepdene Bold
1932	83	Mostert
1932	84	Village No. 2
1932	85	Quinan Old Style
1932	86	Goudy Bold Face
1933	87	Goudy Book
1933	88	Goudy Hudson

Year	No.	
1933	89	Goethe Italic
1933	90	Deepdene Bold Italic
1934	91	Saks Goudy
1934	92	Saks Goudy Italic
1934	92A	Saks Goudy Bold
1934	93	Hadriano Stone Cut
1934	94	Village Italic
1934	95	Textbook Old Style
1934	96	Hasbrouck
1935	97	Tory Text
1935	98	Atlantis
1935	99	Millvale
1936	100	Bertham
1936	101	Pax
1936	102	Mercury
1936	103	Sketches Unnamed
1936	104	Sketches Unnamed
1937	105	Friar
1938	106	University of California Old Style
1938	107	University of California Italic
1938	108	New Village Text
1938	109	Murchison
1939	109A	Bulmer
1941	110	Scripps College Old Style
1942	111	Goudy "Thirty"
1943	112	Spencer Old Style
1943	113	Spencer Old Style Italic
1944	114	Hebrew
1944	115	Scripps College Italic
1944	116	Marlborough Text



A Dog's World

A WORD SEARCH BY JULIET TRAVISON

ILLUSTRATION BY SCOTT REYNOLDS

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagrecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Wörter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.

<p>AFFENPINSCHER AFGHAN AIDI AIREDALE BARBET BARBONE BASENJI BASSET BEAGLE BERGAMASCO BILLY BORZOI BOULET BOXER BRIARD BRIQUET BULLDOG BULLMASTIFF CAIRN (TERRIER) CHIHUAHUA CHIEN CHIN CHOW CHOW COCKER SPANIEL COLLIE CORGI DALMATIAN DEERHOUND DOBERMAN PINSCHER DOG DREVER DUNKER GREAT DANE HARRIER HUND IRISH (SETTER) KERRY BLUE</p>	<p>C A U H A U H I H C H O W C H O W O L F H O U N D O S W A T E R S P A N I E L A W E R A C K L I N A C O E S E L A D E R I A B A R B E T F R E K N U D K T E A L U Z T H I H S Q U R R E L I E W T T O R E D A L M A T I A N J D T E I L L O C X P U G E U R O L U U T N E I H C N R R E T T E S O P P V L E S B R K D E P A N D L U A O R W E R C B A E I T R P E S I I B S B A R B O N E S P I T Z E I R Z N E A R E I R R E T E R I H S K R O Y U S R E E S I T N M N S S A N R I A C R Y M U T T E T T C V L U R I A A I G B C Q M H T E L U O B T E N M G E A C I E N I L D K U T U B T E V A U L R I D O N R I Z E L P E O A E Y I P E I D A L A R O E D A N D A T V P I G T T M I O R L O E N M O P S L D R R T I I E A N D M A R U R B H Z A I D I A L T E C K E L O R P S N T I T I T H A R E A W N U A M I T C B X L N I C O S A E W A E S O R N S B E R G A M A S C O A L H H C R A E H B A B G H A R C H I N S A A Z X I L E S A O L A A I A U U O G I L U P E M T S A T N O R R A G R N A L P A A U D A A M N O E A I E A A N N E A S A G B L S P E N N R S J Y R V T S F G R F R E I H E N I Y O D E D U D I E R U D S O E F E B B K G R L E I N A P S T H O D I K S A D A H M M A A F F E N P I N S C H E R R E U L B Y R R E K O C A I B U L L M A S T I F F R P R E F E L D O O P</p>	<p>KUVASZ LABRADOR RETRIEVER LAWERACK LHASA APSO MALAMUTE MALTESE MASTIFF MUDI MUTT PAPILLON POINTER POMERANIAN POODLE PUG PULI PUMI RETRIEVER ROTTWEILER SALUKI SAMOYED SANSHU SETTER SHIH-TZU SKYE TERRIER SPANIEL SPITZ TAZI TECKEL TERRIER TOSA TRANSYLVANIAN HOUND VIZSLA WATER SPANIEL WHIPPET WOLFHOUND KOLOITZCUINTLE YORKSHIRE TERRIER</p>
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Solution to puzzle on page 74.

REPORT FROM TECHNOPOLIS™

BY DAVID HENRY GOODSTEIN & THE STAFF OF INTER/CONSULT

CHANGING OUR MINDSET



THE MINDSET PERSONAL GRAPHICS MICRO

Surely the most amazing development of the last few months for Technopolists is the stirring announcement of the existence of Mindset Corporation (617 North Mary, Sunnyvale, CA 94086). While we got the news almost last hand from an article in *Business Week*, it really made our year. Mindset, an 18-month-old-startup, could be on the verge of turning the artist/illustrator world on its ear.

While a number of things about the company are remarkable, it's the product which is most exciting: A \$2,400 microcomputer complete with good-resolution, high-performance color graphics interface. Many of the painting and other graphics programs are done by the programmers who worked on high-priced graphic workstations. The system will support 16 colors simultaneously and up to 512 on its total palette. Perhaps best of all is the fact that according to company spokesman Chris Berg the Mindset will be operationally compatible with the software-rich IBM Personal Computer. This makes the Mindset (potentially at least, since at this writing we have not seen it in operation) an ideal studio tool, able to do digital sketching and graphics generation during the day and keeping the books with programs the likes of Lotus at night.

Investors seem to feel that Mindset may be the most exciting thing to come out of Silicon Valley since the microchip was invented. President Roger Badertscher's background at Intel and then Atari allowed him to raise an incredible \$18 million of venture money before the prototype machine was ever constructed.

Predictions by industry experts that as many as 40% of all microcomputers will be equipped with color and/or graphics software by 1986 undoubtedly fueled the investment fever. If the Mindset machine is as good as the paper specification suggests it may become the de rigeur accessory for well-equipped designer desktops. Our hope is that it hastens the day when we all speak in pictures as well as we do in words.

BREAKING THE ELECTRONIC PRINTING IMPASSE

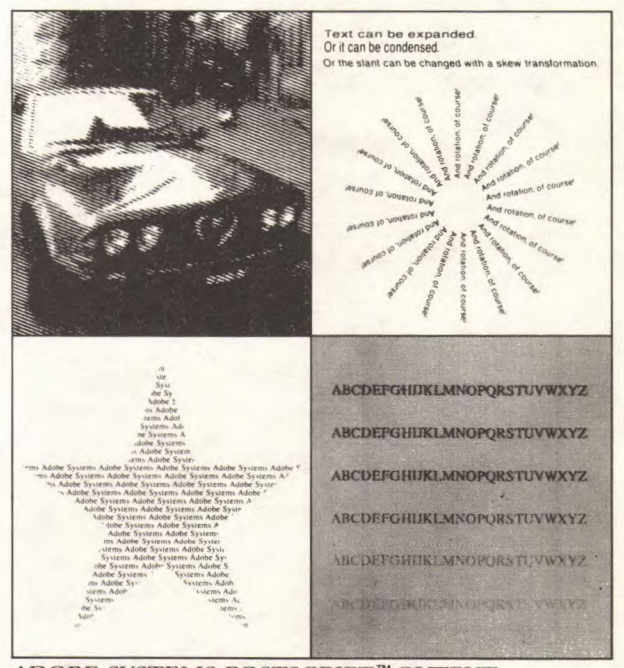
Availability of fonts and of device specific software control programs (or drivers) have long been the bottlenecks to widespread use of electronic or laser printers (ELPs). A scarcity of fonts, limitations on the number of sizes and faces and mind-boggling complexities in the formatting of mixed type and pictures into ready-to-record raster data formats kept even the best-intentioned printer manufacturers like Canon dealing with a trickle of users rather than the anticipated gush.

Now the artificial intelligence of computers and the real smarts of some of the best computer scientists in the USA are providing a set of solutions which will unleash the ELP's tremendous potential. The digital font side of the solution will come from master-makers such as those at Bitstream, Inc. In conjunction with Symbolics, the Artificial Intelligence computer builders, they have developed a program which creates font bit-maps from outline masters. The program operates on the Symbolics 3600 or Lisp language computer.

Production of a single character bit-map now takes seconds rather than the three to eight hours it did when done by expert human hands. The program was developed with Symbolics by Bitstream, Inc. under the supervision of Mike Parker. The thinkware and machinery cost about \$160,000, a bargain by any font library development budget standards. Font outlines are then separately licensed to end users.

A more comprehensive approach is presented by the Postscript™ page image description language from Adobe Systems of Palo Alto, CA. Postscript is the brainchild of John Warnock, former Chief Scientist at Xerox's Palo Alto Research Center. What he and his team have built is the kind of smartware program that computer pros call a Virtual Machine. This is a mite hard to understand at first. Its revolutionary potential soon becomes clear, however.

Imagine that you speak only English. You have a desperate need to communicate to someone who only speaks Etruscan. This problem can only be solved by a translator who understands



ADOBE SYSTEMS POSTSCRIPT™ OUTPUT

not only both languages but also the limitations of each. The Virtual Machine (VM) is such a translator. Adobe has developed it in such a way that it can link any color or monochrome screen with any output recorder from ELP to 35mm color film recorder.

Most importantly, the Adobe VM produces the required type, processes the pictures and deals with all specifics of the output device. It can even be used to drive the screen display. Pricing for the Adobe will almost certainly be built in by the system or output device supplier and is reasonable at a level unanticipated even a few short months ago. Because of the nature of the Virtual Machine, all systems which can speak to Adobe will be able to speak to each other. This is the aspect which could make Postscript an industry standard, allowing even the humblest of micros to have a common language with the mightiest of image processing systems.

IMAGITEX FLATBED COLOR PREVIEWED

Imagitex, who now have almost 40 units of their monochrome scanning systems placed with OEM customers, wowed the audience at the fourth annual Seybold seminar in California, in mid-March, by showing a prototype of a one-pass 4-color flatbed scanner which took about 30 seconds to do its contone input work. While President Paul Schmitz says that no immediate price or delivery dates are firm, the demo gives an indication that they are seriously moving towards bringing a low-cost Eikonix-like system to market posthaste.



COMPUGRAPHIC PERSONAL COMPOSITION SYSTEM

KODAK TO INTRO VIDEO CAMCORDER FOR XMAS

In what may be the final death-knell for silver film as the home movie recording medium of preference, Kodak will introduce a video camera/recorder with a distinctive new format for sale in U.S. retail stores this fall. Matsushita will provide the equipment and tape in the new 8mm format. The \$1,500 price tag should not scare off the generation who are now paying three to ten times that much for home computers.

Moreover, the first camera at 5.3 pounds is light enough to be usefully portable, with later camera hardware rumored to be even lighter. Many advantages make this unit a highly desirable alternative for the family moving picture album. There is no development delay, the tapes are the size of a standard audio cassette, tape costs about 5% of what silver film does and perhaps most importantly, the cassette allows one hour of uninterrupted exposure, a far cry from the three minutes contained on the old Kodak 8mm loops.

As a final consumer cost justification, the Camcorder's mechanism will double as a standard VCR, i.e. allow recording and playback of broadcast TV signals. The U.S. Supreme Court recently upheld the constitutional rights of all Americans to copy signals in the air onto tape in the privacy of our own homes. The installed number of VCRs in U.S. homes is expected to zoom from 4.5 million at the end of 1983 to over 13 million by the end of 1984. All we need now is an interface to our IBM PC and Apple Macintosh, and we're in the business of gathering source art digitally.

PERSONAL IMAGE COMPOSITION FROM COMPUGRAPHIC

Although the system has been in the wind (and the press) for some time, our first good look at the CG Personal Composition System, in which the Apple Lisa and 8400 typesetter are married, was at the Imprinta '84 show in Düsseldorf. The PCS seems to us to have been rather carefully positioned and priced so as not to get in the way of the regular MCS text system.

The PCS links Lisa to the 8400 CRT typesetter directly. Product salesmen were careful to point out that the type handling capabilities of the Lisa are not the reason to buy the system. Rather, this is being billed as the first micro-based system for digital production of charts, viewgraphs and overhead transparencies. As such, the user concentrates on a single frame at a time, using standard LisaDraw and LisaGraph programs to create images on the screen. A

CG-developed driver program translates these into typeset output using some standard fonts and some special picture-setting graphic library characters.

What is lacking for the present (and may be solved in the near future) is the standard CG font master with its superb quality. Text setting is not accentuated in the demonstrations and when text is output it appears in a font which apparently emulates the low-resolution dot matrix appearance of the Lisa screen representation. On the other hand, there appear to be a fair number of people who can cost-justify the unit's \$39,000 price since private sources indicate that over 100 PCS units have been shipped since its introduction in late fall of last year. The CG PCS appears to have all the makings of a product which will grow with time. It could well establish a position of dominance in the low-range market segments where typographics and reprographics overlap. It only remains to see what specific strategy they take in terms of expanding the product's configuration and capabilities over the next few years.

COLOR HARD COPY PROGRESS

One of the most tenacious obstacles to widespread acceptance of color imagery, especially utility-grade information generated by computers, is the difficulty in getting cheap, quick, reliable hard copy. Linked to this is the cost and/or poor quality of available color reprographics techniques. Two recent announcements may help to ease the color output crunch.

Mead Corporation announced a new paper coating which seems to be most revolutionary indeed. Ordinary paper or mylar are coated with a special resin and 3 'jackets' of colorless dyes which turn magenta, cyan or yellow when exposed to acid contained in the resin. Multiple exposures determine intensity and saturation for each primary color, after which the paper is passed through a pressure roller for development.

The roller's pressure pops micro-encapsulated developer particles, giving instant half-tone or contone results at resolutions of 1400 lines per inch. Best of all is the price, about 15 to 25 cents per A4 sheet, a fraction of present photographic color output materials from Kodak or Polaroid.

Image Resources (partly owned by Polaroid) has introduced a 35mm high-quality digital film recorder. The system features 4096 element bi-directional addressability and IBM PC interfacing. It has built-in anti-aliasing and image enhancement software which yield output reputed to be as good as any ever produced on

\$300,000 Dicomed or Genigraphics output recorders, all for \$9,850. Throughput of 30 full-color slides per minute makes it appear to be a tremendously cost-effective device. Hooked to some of the hot new IBM PC software for creation of business graphics images and typography programs, it could put a lot of small typesetting shops into the Information Repackaging business we've been touting for some years.

JUKE FOR THE EYES

Video jukeboxes are on the way. While UK pub owners will have to get a cinema license in order to install the devices, Japanese and American companies have already got the VCR machines installed. The Japanese version allows pub patrons to sing along on microphones, providing the first automated piano bar in the world.

American ingenuity rears its head here, with video jukeboxes that play commercials continuously until patrons deposit their 50 cents to call out one of the 40 music segments on the tape carousel. As an unpleasant footnote on rock & roll video, a recent study by the Canadian Coalition Against Violent Entertainment indicates that they contain 18 acts of violence per hour and that 35% of the videos contain sexual violence.

COMPUTER QUOTAS

For the last few years, we've jokingly told our friends that by 1990 everyone would have a silicon quota, a certain number of computers which would have to be consumed per year. Now someone agrees with us. Jeffrey Hallett, President of the Naisbitt (Megatrends) Group believes that within the next 18 months companies like AT&T may already be giving free computers with the purchase of the software that runs on it. AT&T would probably be most interested in getting the computer in its manifestation as super-smart phone into the consumer's home. As an attachment to the TV and phone line, it would probably support programming, chart and graph production and perhaps play some games (Monopoly, maybe?)

TECHNOPOLIS, INC.™

As of April 1, 1984, the first steps have been taken towards the creation of a real Technopolis. A non-profit corporation has been founded to help develop a public-access computer graphics facility for working artists, art educators and art students. While the facility will be small, it will, we hope, be an environment where serious work in the new digital art forms can begin to be done.

Technopolis will be member and donor supported, and will help itself out with publications and seminars. The first scheduled products will be a monthly newsletter and a handbook on image-making computer technologies and systems. The newsletter, which with the kind permission of U&I editors will also be called REPORT FROM TECHNOPOLIS™ will appear in June, with The Technographer's Handbook due later in the summer.

This column will continue as it has, with the monthly version bringing more timely news, especially related to systems, equipment, shows and supplier news. Information on Technopolis Electronic Graphics Studio program or publications can be had from the Technology Center address below.



ABOUT THE AUTHOR: David Henry Goodstein is Director of Inter/Consult and of Technopolis Incorporated. He is also Research Affiliate at the Visible Language Workshop at MIT. Comments or inquiries can be directed to him at: Technology Center, 21 Notre Dame Avenue, Cambridge, MA 02140, USA.

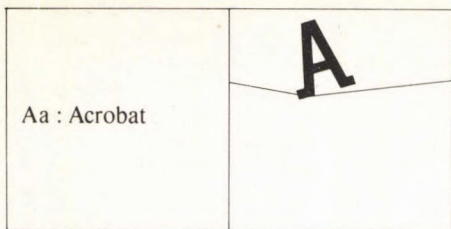
David Henry Goodstein

THE ELFABET by Jack Williams of Richmond, Virginia, is one of a number of elf-inspired alphabets to come our way. Could it be that in this era of terrifying technology—of astronauts, computers and robots—we little people need little people we can manipulate? This particular *elfabet* comes from an illustrator who has been through some contor-



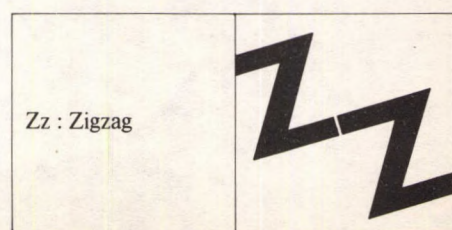
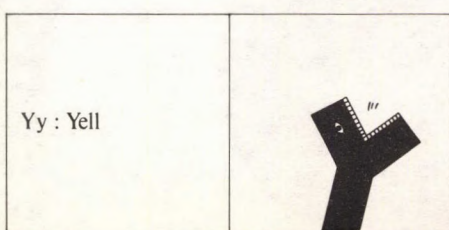
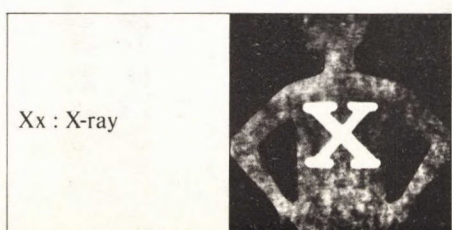
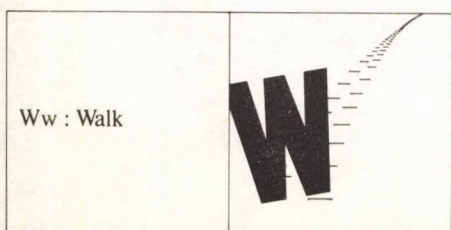
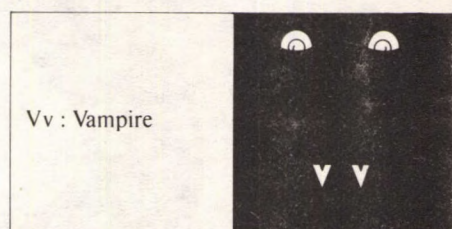
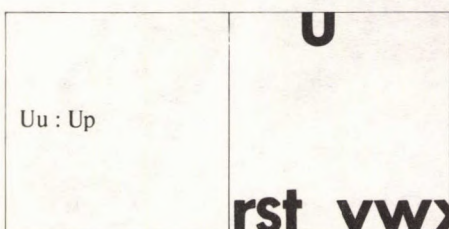
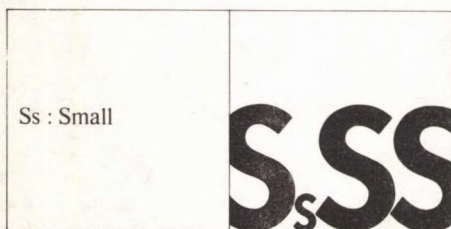
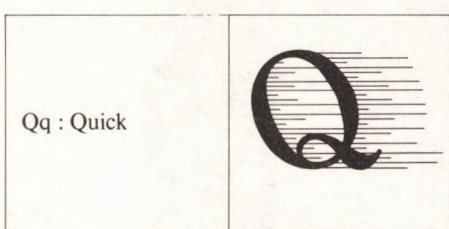
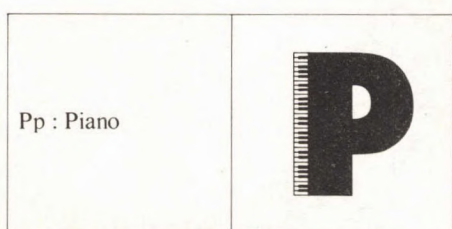
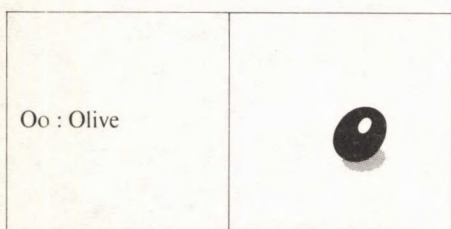
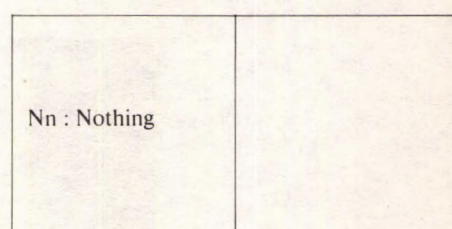
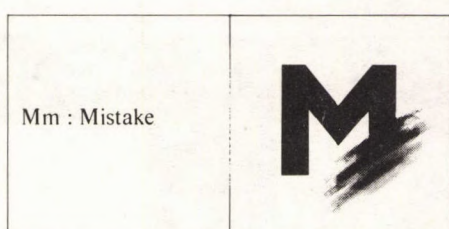
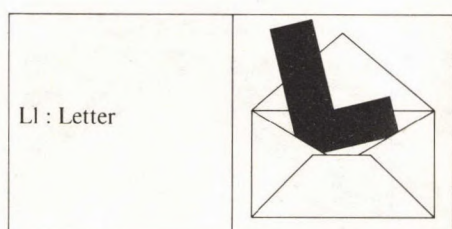
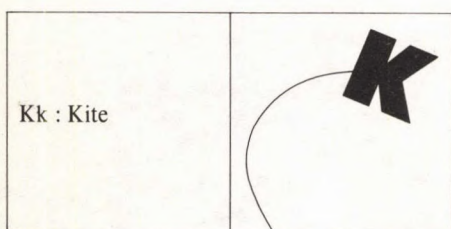
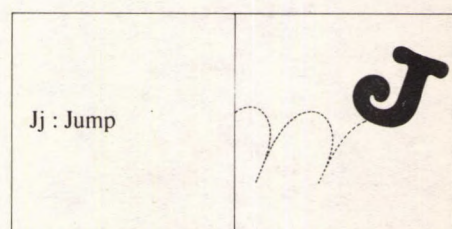
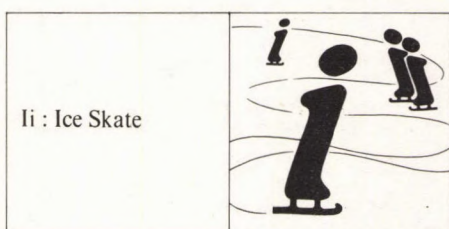
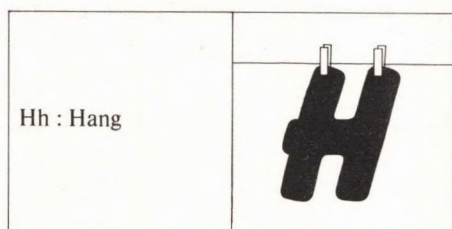
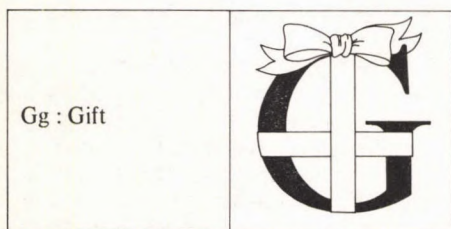
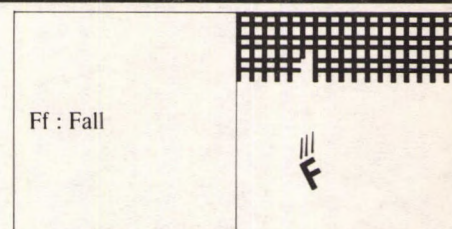
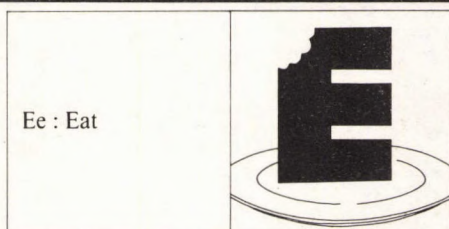
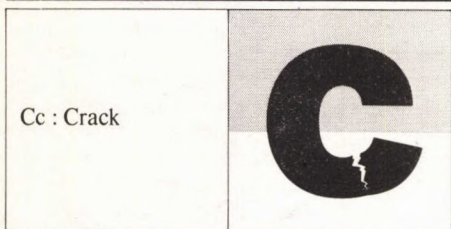
tions of his own, career-wise. From a stint in the U.S. Marine Corps he went on to the Maryland Institute College of Art, to jobs in ad agencies, graphic studios, a bank, and finally his own freelance business. His latest venture is a partnership in a rubber stamp business called Elbow Grease Manual Printing. (No, the elves do not come out at night to do the work.)





THE ACTION ALPHABET, as anyone can see, is a giant step beyond your usual A-is-for-Apple ABC. The design team that created it had in mind an alphabet in which the letters themselves – not extraneous objects – were the illustrations. They also had in mind to market their alphabet as a children's book. From where we sit, it would take a four-year-old, going

on forty, to appreciate the subtleties and sophisticated nuances they brought to their project. But we admire the daring and the inventiveness of this original concept. The alphabet book was created by Byron Glazer, designer, and Marty Neumeier, art director, of The Neumeier Design Team of Santa Barbara and Palo Alto, California.
M.M.



WHAT'S NEW FROM ITC

ITC SYMBOL™ is made available in Book, Medium, **Bold** and **Black** weights with corresponding *italics*. **SMALL CAPS** have been created for the **BOOK** and **MEDIUM** weights. Oldstyle figures are available for the roman and *italic* designs in all weights.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and the other ITC typefaces shown in this issue. This is your guarantee of authenticity:



These new typefaces will be available to the public on or after August 15, 1984.

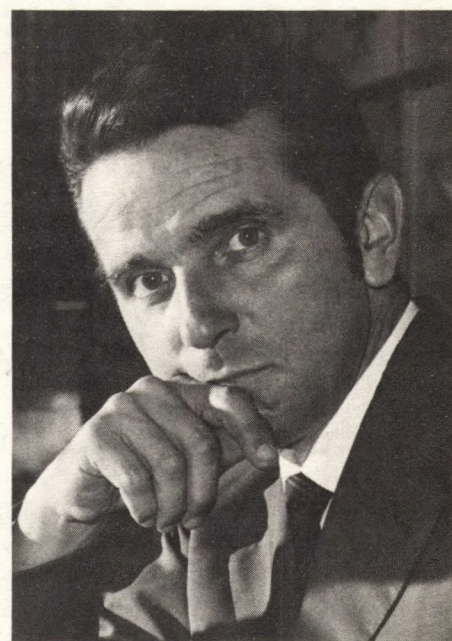
ITC Symbol is a simple straightforward design of understated elegance. It has just the hint of a serif to aid readability in less than ideal typographic conditions, and somewhat condensed character proportions to ensure economy of space. The Book and Medium weights have a light, even color which provides inviting and legible text composition. The Bold and Black weights complement the lighter designs perfectly and should prove to be valuable additions to any typographic palette.

There is a quiet, classic beauty to ITC Symbol. Clearly, it is the kind of design Beatrice Warde (the late scholar and printing historian) referred to when she wrote that a typeface should be like a crystal goblet which lets its contents be seen and enjoyed without distraction. No design trait conflicts with the communicative power of this typeface.

ITC Symbol's italics are a perfect match to the roman. They are clear and unencumbered, in addition to being a subtle and comfortable companion to the roman.

ITC symbol is the third ITC typeface from the gifted hand of Aldo Novarese of Turin, Italy. His two previous ITC releases are ITC Novarese® and ITC Fenice®. Mr. Novarese has also created such important designs as Eurostile, Torino and Nova Augustea. In all, more than 166 designs are the result of his design prowess.

ITC SYMBOL



ALDO NOVARESE

BOIL™

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 Zabcdefghijklmnop
 pqrstuvwxyz12345
 67890&12345678
 90\$¢f£%ÇØÆƆβ
 çøæœøfffi fl ffi ffi
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 1234567890]aeilmnorst

BOOK

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZabcdefghijklmnop
 mnopqrstuvwxyz
 1234567890&123
 4567890\$¢f£%Ç
 ØÆƆβçøæœøff fi
 ffi ffi fl ffi ffi
 (.,:;!?.-“”’-/
 #*)[†‡§]»«1234567890]
 aeilmnorst

MEDIUM

*ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 Zabcdefghijklmnop
 pqrstuvwxyz12345
 67890&12345678
 90\$¢f£%ÇØÆƆβ
 çøæœøfffi fl ffi ffi
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 1234567890]aeilmnorst*

BOOK ITALIC

*ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZabcdefghijklmnop
 mnopqrstuvwxyz
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Picture, if you can, the adoring parents of a newborn infant gazing into its eyes and whispering "Someday, darling, you'll grow up to be a wonderful clown!" It may sound funny to some of us, but there are generations of circus families, and countless new recruits, to whom clowning is a highly respected, ancient art form as well as a very serious business.

A BIT OF HISTORY

In a sense, clowns are direct descendants of the devil himself (or herself, as the case may be). The whole idea of clowning goes back to primitive ritual dances. Whether in celebration of the harvest, a plea for rain, or in supplication to a fertility goddess, the dance invariably included several crude, roguish characters who represented all that was foolish, frightening and devilish. Similar roles were later written into ancient Greek and Roman folk plays and into the morality plays of medieval times. In all of these theatrical productions, the actors playing the devil's disciples wore farcical costumes, fright wigs, exaggerated noses and sexual appendages, menacing painted faces or grotesque masks. It was their role to act foolish, bizarre and comic; to be chased, ridiculed and bested by the forces of "good." In effect, their purpose was to make light of the devil's nefarious powers and to bring comic relief to frightening mystical events.

In Europe, during the Dark Ages, it was generally believed that physically and mentally disabled people were possessed of demons. To allay the fear and anxiety surrounding these poor victims, it became the custom for the nobility to keep dwarves, hunchbacks and demented people at court as objects of fun and ridicule.

From that benighted custom, it's easy to see how the role of court jester evolved during the Renaissance. Enterprising minstrels and actors, weary of traveling around Europe doing one-night stands, recognized that "playing the fool" at court was a potentially rewarding profession. In exchange for his entertaining skills, his willingness to affect obsequious behavior, bear the brunt of ridicule, dress in donkey ears and bells, and generally ridiculous costume, the jester could enjoy all the comforts of court life. He also had the singular privilege of tossing off witticisms and criticisms about the nobility, the Church and society in general, without reproach. As we know from Shakespearean plays

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hat on a hairless head, pantaloons, a ruffled collar, and ballet slippers on their feet. A second category is the *auguste* (pronounced oh-goost) clown. Supposedly the name derives from an old German word for peasant, or clod. They are also whiteface clowns, but more bold and bizarre than the neat whiteface. They grossly exaggerate their mouths, paint thick black or comically arched eyebrows, wear disheveled tufts of hair, bulbous noses, outsized clothing and enormous shoes. They are called *grotesque-augustes*, and their acts, like their disguises, are outrageous. A third category is the *carpet clown*. These performers are low key. They dress and play the inept, mournful, pathetic soul. In addition to signaling new attractions in the arena, they also mingle with the audience, quietly playing for sympathy or chuckles. American hobo clowns work in this style. In actual practice the line between clown types sometimes blurs, and *carpet clowns* may cross over into *auguste* behavior and vice versa.

CLOWNING AS A CAREER

Essentially, all it takes to be a clown is a face, a costume and an act. But we are not surprised to learn that master clowns spend their lifetimes testing and perfecting their disguises and acts. How do clowns get started in the first place? Aside from those born into circus families, in Europe, circus training schools have been in operation for generations. In the United States, it was only recently (1970) that

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about court life, the jester often had the best lines.

But the theatrical development that most shaped the role of the clown as we know it today, started in Italy in the sixteenth century. It was the *Commedia dell'Arte*. Unlike the traveling minstrel players who were untrained, the *dell'Arte* players were skilled professionals, and they made three singular innovations in theatre: One, they created a cast of stock characters who appeared over and over again in their plays, using the same name, playing the same role. There were lovers, a pompous doctor of law, a lecherous merchant and a crew of bumbling servants, and doltish tradesmen and townspeople; Two, the characters wore identifiable masks and costumes; Three, they worked without a prepared script. The playwright would sketch out a plot, and each actor extemporized lines consistent with the character being played. The actors who played the servants and townspeople contributed the humor with tricks and jokes that filled out the action. They used mime, slapstick, trickery, thieving, eating, guzzling, chasing each other, ogling women, knockabout humor, and enlisted audience participation—in general, all the clown business we still see today.

Out of this *Commedia dell'Arte* school of theatre came such universal characters as Harlequin, the elegant clown, Punchinello or Punch, the zany, feisty clown, and the romantic Pierrot. Also from the *dell'Arte* theatre came the traditional clown acts which pit clever clown against stupid clown, skillful against clumsy, pompous vs. timid; with the underdog triumphing in each case.

It took another two hundred years for the clown to move from the theatre stage to the circus, and it happened first in London in the eighteenth century. This original circus was simply a horse show. Riding masters demonstrated their equestrian skills in arenas built adjacent to inns and tea gardens. The entertainment proved so popular, that the shows were eventually expanded to include acrobatics on horseback, stunt riding and rope walking (or rope dancing, as it was called). In time, clowns were brought in to help with the props and liven up the proceedings between acts. Eventually the clowns produced their own acts in addition to supplementing the performances of others. This is precisely how clowns still function in circuses today.

CLOWN TYPES

Through the centuries, three clown personalities have evolved, and both men and women clowns have adhered to the same basic disguises. One is the classic neat whiteface. These clowns understate their features, wear a tiny conical

the Ringling Brothers and Barnum & Bailey Circus opened its own Clown College in Venice, Florida. In an eight week training program for would-be clowns, they introduce them to acrobatics, juggling, mime, stilt-walking, makeup—the whole gamut of clown business. Similar courses are also being offered in the drama departments of a number of colleges and universities. Strange as it seems, though the golden age of big time circuses is on the wane, the ancient art of clowning is still going strong, with opportunities to perform in small circuses, theme parks, industrial shows, TV, theatre, nightclubs, parades and private parties. What's more, we are witnessing a revival of historic street theatre. Weather permitting, you'll find students performing their clown acts on street corners, in public parks, in front of theatres, museums, concert halls—wherever they can gather a crowd and practice their stuff.

In clown tradition, it is unprofessional to "show skin"—that is, to appear before your audience without disguise. But here in the confines of U&Ic, we feel it is safe to look behind the greasepaint and baggy pants of a few of the world's master clowns...

Marion Muller



ILLUSTRATION BY WALLY NEIBART

ANNIE FRATELLINI believes that clowning is in the genes. She descends from a famous family of clowns; she is a respected performer in the circus world of France, and she is also the director of the *École Nationale du Cirque*, the circus school that she runs in Paris. But inasmuch as she believes that clowns are born, not taught, her training program includes all the traditional circus skills except clowning. Most master clowns agree that a clown disguise and act are things you work out intuitively, on your own, and spend the rest of your life perfecting.

In her own performance, Annie Fratellini combines the auguste type of clown with the street urchin character. Her makeup is soulful and endearing. She wears a scruffy red wig, heavy black eyebrows, two black teardrops under

her eyes, a bulbous red nose and a painted, sadly soulful smile about her lips. Her costume is Chaplinesque—a derby, a long, loose overcoat, baggy pants that stop short of her wrinkled socks and oversized hobo shoes. She works her act in tandem with her husband who is a whiteface clown and conjurer. As he performs his magic tricks, she appears behind him in a cheeky, mocking way, parroting his act. She picks up a bottle of milk he has brought into the arena and pours it into an invisible tumbler. (She is working with a trick bottle that conceals the milk when it is tilted.) She then proceeds to mime drinking the milk from the invisible glass. When the conjuring clown demonstrates a few rope tricks, Annie intrudes, holding a dog lead with no dog at the end.

She parades the invisible dog around the arena until “it” pulls her toward the ringmaster’s top hat lying upside down on the ground. To the audience’s anticipated delight, the invisible dog then deposits an invisible offering into the elegant hat.

Female clowns like Annie Fratellini are not unique. In fact the circus world was way ahead of the rest of the world in bestowing equal opportunities for women. Female clowns go as far back as 1860, and today women are appearing quite frequently in training programs. You may not, however, be able to distinguish male from female clowns by their makeup or disguises. It is part of the mystique of clowns that they remain sexless, anonymous—actually non-human—so audiences relate to their performance and not to their person.

LOU JACOBS' face is the one that comes to mind whenever we think "circus." Probably we have been programmed to visualize that face because it has been appearing on circus posters for 30 years. In 1966, he had the additional distinction of being the face on the U.S. 5¢ postage stamp commemorating the circus. Now 81 years old, Jacobs' circus career goes back a long way. He started at the age of 15 as a contortionist in his native Germany. Eventually, he made his way to the United States and to the Ringling Brothers and Barnum & Bailey Circus, The Greatest Show on Earth.

Although his makeup derives from the famous French clown, Albert Fratellini, he adapted and embellished it into his own distinctive disguise. Jacobs works as a grotesque-auguste. Everything about his makeup and performance is exaggerated to the point of the ridiculous. He is a tall man—close to 6 feet—but he further elongates his head to freakish proportions. His painted mouth curves from ear to ear. His black brows rise like two great arches up to his bald pate. His red rubber nose is the size and color of a ripe tomato. His hair sprouts out horizontally from behind his ears. His oversized clothing, in screaming colors and garish patterns, flaps around him, and his necktie dangles well below his knees. The only thing small about him is the tiny felt hat perched on his head.

His act, as well as his costume, is outrageous. He plays "high," milking his gags until the entire audience—even those in the upper decks of the arena—respond to his activity. He is famous for his inventive and complicated props. He might arrive in the arena in a tiny, toy-sized car he designed, from which he extricates himself foot by foot, elbow by elbow, as only a contortionist can. He also devised and appeared on wheeled water skis, pulled by a boat on wheels, a motorized bathtub, a runaway hospital bed; and in feminine disguise, wheeling a midget clown around in a baby carriage.

Aside from his own carefully choreographed acts, he has been one of Ringling Brothers' outstanding producing clowns, and one of their highest paid. He has taken his career seriously, and never for granted. He has worked on his acts and disguises all his life, constantly revising bits of business in response to audience reaction. It is generally agreed that Lou Jacobs' sense of the ridiculous, and his complete control over it, developed the role of the auguste clown to that of a high art.



TOBY BALLANTINE's middle name is Circus, literally and figuratively. His mother was a showgirl, and his father was a clown with the Ringling Brothers and Barnum & Bailey Circus. As a matter of fact, his father, Bill Ballantine, was the first dean of RBBB's Clown College, established in 1970, in Venice, Florida. So, as they say on the circus lot, Toby had "sawdust in his shoes" from the start, and it was no surprise that he chose to go into clowning.

What he didn't learn from his father, he mastered in ten years of touring with every kind of circus known: small "mud" shows, one-ring European style circuses, and three-ring extravaganzas. The clown character he developed for himself is that of an auguste redface, a mixture of pathos and pixie, with a specialty in stilt-walking. Since Toby is a six-footer standing on his own two feet, on stilts he is sixteen feet tall, which makes him the world's tallest stilt-walking clown. This is no small distinction when you know the logistics and dangers inherent in walking on stilts. You mount them from a ladder, and dismount the same way. There is no body harness, nor hand grips to keep you safely connected; the stilts are fastened directly to the legs at mid-calf. Learning to walk on them takes courage and concentration, and it is equally important to learn to fall





ILLUSTRATION BY JIM SPANFELLER

properly, when necessary to avoid serious injury.

In 1975, when Toby was only 25, he was already an experienced clown and was invited to teach at Clown College between his regular circus tours. Aside from stilt-walking his other specialties include juggling, ice skating, fire eating, western rope spinning, wire walking, training pigs, and makeup. Add to that such additional accomplishments as playing the blues harmonica, wood-carving and foam rubber sculpting, and you still get only a partial picture of his remarkable talents.

At 34, Toby Circus Ballantine is not only a master clown in his own right, but a much-in-demand producing clown. Working out of New York City, he creates and directs clown acts for industrial shows, for television, for nightclub acts, theme parks and commercials. Among his many clients are IBM, Sony, the Philadelphia Phillies and Caesar's Regency in Atlantic City. In addition to his personal clown act and production work, Toby also serves as ringmaster, announcer, promotional director and publicist for many of the programs he creates.

Above all, he has taken a special interest in teaching workshops and seminars at schools, colleges and theme parks. In his own words, he "hopes to pass along the very ancient and traditional art of clowning."



ILLUSTRATION BY RHODA SPARBER-LUBALIN

EMMETT KELLY was a midwestern farm boy who had a talent for cartooning, but a penchant for show business. At the age of 19, he left the farm for Kansas City, where he found work in a vaudeville show, executing lightning-quick caricatures and cartoons. To add color to his act, he performed in a silly, country bumpkin costume — white wig, white shirt and short, baggy pants. But vaudeville was not steady work, and he supplemented his show business earnings doing artwork for advertising agencies. While working on a cartoon film, he concocted the character of a forlorn, melancholy tramp who failed at everything he did, but never lost hope. It was an image that Kelly filed away in his memory bank, but not for very long.

Still drawn to show business, he worked up a trapeze act and found a place in a small circus company, where he also met and married one of the trapeze artists. Together they produced a double trapeze act. Kelly also performed as a whiteface clown. But, unfortunately, personal differences and a clash of careers broke up the marriage. In the aftermath of his shattered domestic life — the separation from his wife and children — Kelly strongly identified with the forlorn sad-sack hobo character he had dreamed up, years before, at the drawing table.

Emmett Kelly's hobo clown, Weary Willie, was contrary to everyone's conception of the zany, fun-loving, prankster clown. He was dirty, unshaven, ragged and inept. In contrast to the *auguste* clowns who played "high," reaching out to the entire audience for laughs, Kelly was a carpet clown. He played "low," addressing himself to the audience in the first few rows, wandering disconsolately among them and chewing on leaves from a wilted cabbage. His acts were simple, but touching. He would try to saw a board in half, diligently consulting a blueprint as he worked. He tried to crack a peanut with his teeth, but failing in that, he'd grab a sledge hammer and smash it to smithereens. Every move he made produced compassionate laughter, because everyone in the audience had experienced failure at one time or another.

His "spotlight" routine was probably his most memorable and endearing. Dressed in his usual tramp outfit, he would amble into the arena with a broom and start sweeping the floor. Before long, a spotlight would appear at his feet. Perplexed, he would contemplate it, then determinedly try to sweep it away. To no avail. He would approach from another direction. No go. Finally, he would give up, lean on the broom and gaze mournfully at the crowd.

But the inept Weary Willie was no whimp in real life. He worked on his acts and his career assiduously, hired a publicist to promote him, and eventually landed a place with the Ringling Brothers and Barnum & Bailey Circus. Not only did he become a star clown, commanding a top salary of \$1500 a week, but he was excused from the multi-clown production numbers, so as not to destroy the image of his solitary sad-sack role. Emmett Kelly died in 1979 at the age of 81, but he remains, to this day, the quintessential hobo clown.

FELIX ADLER's career in the circus corroborates our romantic, storybook notion about clowns and circuses. Unlike many of his fellow clowns who were born into circus families, Adler actually ran away from home to join a circus when he was still a young boy. Born in 1895, he was already a mature performer when the circus entered its golden years in the 1930s. With the introduction of the spectacular 3-ring circus, management needed to enrich their programs and fill the arena with activity. Besides the individual clown acts, they wanted production numbers that would involve a troupe of a dozen or more acting in ensemble. Felix Adler was one of the first of the so-called "producing" clowns who created the ideas for the acts and directed them, as well.

For his own disguise, he devised a costume in contrasts. He padded his hips and buttocks, wore super-elongated yellow shoes and juxtaposed those oversized garments with a ridiculous, minute hat and an equally minuscule umbrella, which he carried rain or shine. Although his gags were extremely simple, he was sophisticated and analytical about clowning. He was acutely aware of the double strand of menace and mirth, fear and farce, grotesqueness and gaiety that is the essence of clowning. Above all, he invoked the element of surprise. In one of his acts (the disappearing clown) he had a fellow clown climb into a box. He then mimicked the traditional disappearing-person-act by having sidekicks thrust swords through slots in the box to prove it was empty; however, when the moment of truth arrived—when the missing clown was to reappear alive and well—the box opened and out stepped a monster, completely contradicting the expectations of the audience.

Adler was most frequently identified with his trained pigs. He would carry one around in a blanket, feeding it from a baby's bottle. He trained baby pigs to climb up a ladder and slide down a plank. At a time when Walt Disney's production of *The Three Little Pigs* was a big hit in movie theatres, he capitalized on the theme. He disguised himself as The Big Bad Wolf and trained three of his pigs to chase him around the arena. In all, he is said to have trained 500 pigs in the course of his career. His ingenuity in the production numbers and his own popularity won him the accolade "King of the Clowns." He also had the distinction of performing for three American Presidents at the White House. Felix Adler died in 1960, at the age of 75.



ILLUSTRATION BY BILL BALLANTINE

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Graphics Master 3

by Dean Phillip Lem

An easy-to-use, quick reference source for print production technical working information. This third edition is completely updated to cover state-of-the-art information. Edge indexing makes subjects easy to locate. The manual is largely a collection of tools—copyfitting tables, type specimen showings, a circular proportion dial, tint charts, a color selector with an isolation mask, metric tables, paper and envelope sizes, and more.

Dean Lem Associates, Inc., 1526 Pontius Avenue, Suite C, Los Angeles, CA 90025. 10 x 11". Case bound with Wire-O mechanical binding for opening flat. \$57.50.



RSVP 1984

Showcases the work of 223 top U.S. illustrators, designers and photographers. Ninth edition. Many full color pages. Talent index. Geographical index.

RSVP, P.O. Box 314, Brooklyn, NY 11205. 288 pages. 5½ x 8½". Soft cover. \$14.95.

American Showcase: Volume 7

The best and latest work from America's top commercial photographers and illustrators. Over 2,650 images, most of them in full color. Profiles of nine of the greatest living American photographers. Scores of articles by art directors, editors, agency presidents. Extensive directory with phone numbers and addresses for over 10,000 people in photography, illustration and advertising and support services.

American Showcase Inc., 724 Fifth Avenue, New York, NY 10019. 533 pages. 9¼ x 11¾". Two paperbacks in a cloth slipcase. \$55.00 plus \$4.00 for shipping and handling.

Newspaper Layout and Design

by Daryl R. Moen

A thoughtful, up-to-date, easy-to-read, well illustrated presentation of the why and hows of newspaper graphics. Covers evolution of design, the language of newspaper design, page layouts, working in modules, using photographs and artwork, departmentalization, tabloids and Sunday magazines, the design assembly line, principles of design, type language and legibility, redesign, and more.

Iowa State University Press, 2121 South State Avenue, Ames, IA 50010. 276 pages. 6 x 9". Paper. \$19.90.

Fine Print

Vol. 10, No. 1, 1984

Type lovers will enjoy the learned and well-illustrated article on the history of Janson-Antiqua types in this issue of Fine Print. Written by Horst Heiderhoff it explains that the designer was not the Dutch Anton Janson but a Hungarian, Miklos Kis. Also of interest to typophiles, the report on the Fifth Working Seminar of Association Typographique Internationale on "The Computer and the Hand in Type Design."

Fine Print, P.O. Box 3394, San Francisco, CA 94119. Single issue \$9.00, add \$2.00 for first class mail.

The TEXbook

by Donald E. Knuth

TEX is a software system that facilitates page and area composition of typeset matter. It was developed to aid in the creation of beautiful books, especially those that contain a lot of mathematics. It enables one to tell a computer exactly how the manuscript is to be transformed into book pages. This is a manual for people who have never before used TEX, as well as for experienced TEX hackers.

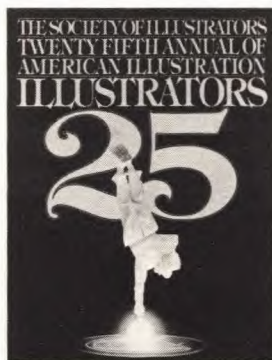
Addison Wesley Publishing Company, Inc., Reading, MA 01867. 483 pages. 7½ x 9¼". Plastic bound. \$14.95.

Ames Compendium of Practical Ornamental Penmanship

by Daniel T. Ames

Originally published in 1883, this paperback version should appeal to those intrigued by calligraphy, penmanship, flourishes, engrossing and the graphic flavor of 100 years ago.

ST Publications, 407 Gilbert Avenue, Cincinnati, OH 45202. 64 Pages. 8½ x 11". Paper. \$7.95.



Illustrators 25

Edited by Art Weithas and designed by Robert Anthony

A truly beautiful book worthy of representing the Silver Anniversary of the Society of Illustrators Annuals. Examples of over 500 current works in the editorial, book, advertising and institutional categories. Completely captioned and indexed. The first Annual to be printed entirely in color.

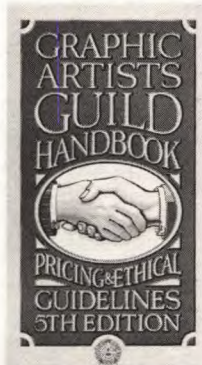
Distributed in USA by Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. For distribution outside of the USA, contact Fleetbooks, S.A., c/o Feffer and Simmons, Inc., 100 Park Avenue, New York, NY 10017. 9 x 12". \$49.95.

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A working manual for all concerned with clear presentation and interpretation of statistical data in graphic form. Covers basic principles and techniques of chart design, drafting techniques, rectilinear coordinate charts, bar and column charts, semi-logarithmic or ratio charts, statistical maps, pictorial charts, projection, the role of the computer, and more.

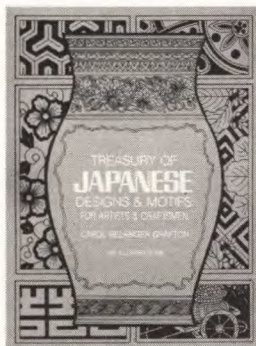
John Wiley & Sons, Inc., One Wiley Drive, Somerset, NJ 08873. 308 pages. 8½ x 11". Paper. \$33.00.



Pricing & Ethical Guidelines 5th Edition

The Graphic Artists Guild offers this compilation of information, such as: How artwork is priced, professional practices, business and legal practices for commissioned artwork, ethical standards, professional issues, prices and trade customs, contracts and business management.

Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 7 x 12". 193 pages. Glossary and Index. Paper. \$16.95.



Treasury of Japanese Designs and Motifs

by Carol Belanger Grafton

This versatile collection of traditional Japanese designs and motifs presents the working artist with a treasury of 360 copyright-free designs. All have been especially adapted for ready use while painstaking effort has been made to preserve the original spirit, subtlety of detail, and to be in keeping with the aesthetic beauty that is so a part of the Japanese culture.

Dover Publications, Inc., 31 East Second Street, Mineola, NY 11501. 96 pages. 360 b/w illustrations. 8¼ x 11". Paperbound. \$3.95.

Graphic Posters 84

Edited by Walter Herdeg

Beyond its commercial value, today's poster is often valued for its artistic dimension as shown by the proliferation of poster museums, sales outlets and exhibitions. This new annual showing, often in full color, the best of the year's posters from 33 countries, is evidence of the poster's maturing as an art form.

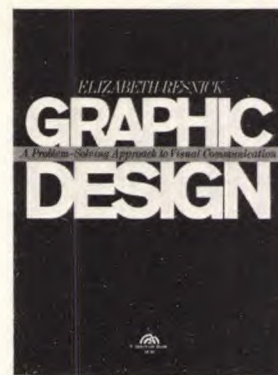
Watson-Guption Publications, Inc., 1515 Broadway, New York, NY 10036. 204 pages. 9½ x 12". \$59.50.

Visual Awareness and Design

by Philip Thiel

This is an introductory program in conceptual awareness, perceptual sensitivity, and basic design skills. It uses an integrated sequence of exercises and readings that examine various aspects of the visual environment, emphasizing the sensuous, emotional, and intellectual levels on which it can be experienced. The aim is to develop visual literacy.

University of Washington Press, Seattle, WA 98105. 288 pages. 8½ x 11". Cloth \$35.00. Paper. \$19.50.



Graphic Design

by Elizabeth Resnick

Letterform collage, the relationship of letters, word action progression, self-promotion typography and word play typography are just a few of the design concepts touched upon. By featuring ten challenging exercises that develop, step by step, specific design concepts you are offered not just theory but practice as well.

Prentice-Hall, Inc. Englewood Cliffs, NJ 07632. 148 pages. 7 x 9". B/w illustrations by design students. Bibliography and index. Cloth \$15.95. Paper \$8.95.

Microcomputer Graphics and Programming Techniques

by Harry Katzan, Jr.

In easy-to-understand terms Mr. Katzan gives you a guided tour through the mysteries of the graphic opportunities of computer graphics in both personal and home computers. Offered to you are the essentials you need to know: basic computer concepts, computer programming fundamentals and applications, the BASIC computer language; all in sufficient detail for you to do graphics programming. More than 20 practical and ready-to-use graphics programs are included.

Van Nostrand Reinhold Company, Inc., 135 West 50th Street, New York, NY 10020. 229 pages. 6 x 9". Indexed. \$22.50.

Typos 6

Every issue of Typos is a collectors' item. A wonderful blend of thoughts, applications, graphics. This issue includes a discussion of free drawn, non-typographic lettering and its role in architecture and other fields of lettering; the approach to graphic design of Rolf Muller; a review of the career of Hendrik Nicolaas Werkman; The Polish Poster; Allen Hutt's influence on newspaper design; the story of His Nibs (Mr. Poole's Pen Shop in London); a review of subway maps around the world; The Art of The Book in India; and an article on typefaces for Videotex. Color pages. Variety of stocks used. Die-cut cover. Limited supply.

The Journeyman Press, 97 Ferme Park Road, Crouch End, London N8 9SA, England. 54 pages. 9 x 12". \$10.00.



Optical Color & Simultaneity

by Ellen Marx

Every aspect of color theory is open to interpretation and the investigations outlined by the author are the result of a painstaking and systematic series of experiments. The reader is invited to enter into a dialogue with the demonstrations and to observe first-hand the relationship of optical color to the phenomenon of simultaneity. The studies, though logical and based on scientific understanding, do not slight the importance of intuition. You can discover both accurate and precise interactions of primary colors while at the same time delving into your hidden personal world.

Van Nostrand Reinhold Company, 135 West 50th Street, New York, NY 10020. 152 pages. 8 x 8". References, six screens for the projection of successive images. \$32.50.

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 ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
 ITC BUSORAMA LIGHT®
 ITC BUSORAMA MEDIUM®
 ITC BUSORAMA BOLD®
ITC Caslon Headline®
 ITC/LSC Caslon Light No.223®
 ITC/LSC Caslon Light No.223 Italic®
 ITC/LSC Caslon Regular No.223®
 ITC/LSC Caslon Regular No.223 Italic®
ITC/LSC Caslon Bold No.223®
ITC/LSC Caslon Bold No.223 Italic®
ITC/LSC Caslon X-Bold No.223®
ITC/LSC Caslon X-Bold No.223 Italic®
 ITC Cheltenham Outline®
 ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
 ITC Clearface Outline®
ITC Clearface Contour®
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 ITC/LSC Condensed®
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TEXT/DISPLAY FACES ►►►

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The typefaces shown on these pages represent the complete collection of ITC Typefaces as of May 14, 198

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 Book
 Book Italic
 Medium
 Medium Italic
 Bold
 Bold Italic
 Black
 Black Italic

ITC Veljovic™
 Book
 Book Italic
 Medium
 Medium Italic
 Bold
 Bold Italic
 Black
 Black Italic

**ITC American
Typewriter®**

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

**ITC Avant Garde
Gothic®**

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demi
Bold

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

ITC Galliard™

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond™

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia

Book
Medium
Bold

ITC Kabel®

Book
Medium
Demi
Bold
Ultra

ITC Korinna®

Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Lubalin Graph®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Modern No. 216™

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville™

Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®

Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum®

Light
Book
Medium
Bold
Black

ITC Serif Gothic®

Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Souvenir®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Tiffany

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®

Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic



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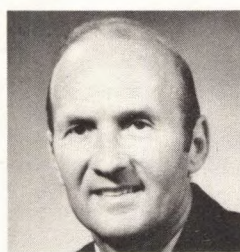
QUESTION #3

Who can tell you the straight story about entry-level art talent at The Design Schools?

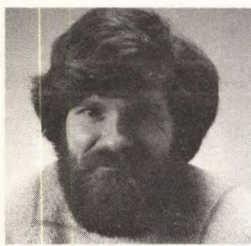
Answer: These employers, among hundreds of others...



Good concepts, common sense
"Your grads have good design concepts and common sense. They know what works."
Barbara Pratt, Production Supervisor
Livingston & Company, Seattle



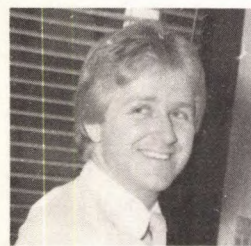
One show, many talents
"Your Portfolio Reviews are a great way to see a lot of talent in a short time."
Arch Unruh, Manager of Creative Recruiting
Hallmark Cards Inc., Kansas City



Graduates know real world
"The good thing about your schools is they prepare grads to deal with the work world."
Robert Cunningham, National Creative Director
Thompson Recruitment Advertising
Subsidiary of J. Walter Thompson, Baltimore



Good work ethic
"I have found your grads dependable and sensitive. They have a good work ethic."
Frances Heaney, Art Director
CNN Headline News
Turner Broadcasting System, Atlanta



Work well on their own
"We like your graduates because they tackle problems with minimum supervision."
Jim Lauteri, Production Manager
Genigraphics Corporation, Pittsburgh



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"I have four of them working now, and in nine years I have hired about 20."
Don Weston, President
Weston Ganoff Marini Inc., Fort Lauderdale

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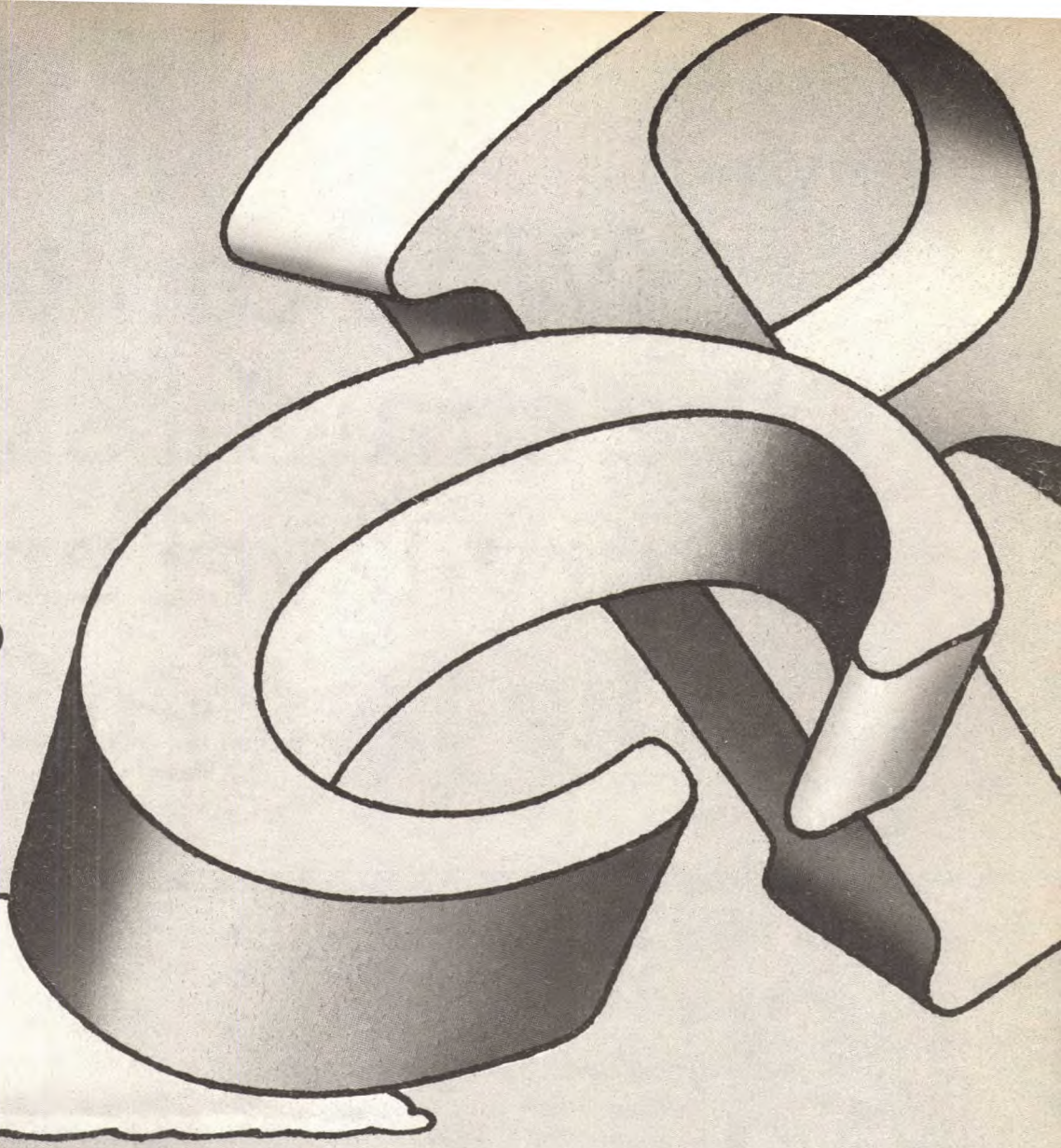
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This is Magna Carta, a magnificent face available only from Alphatype. This is Magna Carta, a magnificent ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 (.,:;!?'-/'°+=©•@#%\$¢&*)

This is Magna Carta, a magnificent face available only from Alphatype. This is Magna Carta, a magnificent face ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 (.,:;!?'-/\$†‡¶©\$'™ε®)

MAGNA CARTA SMALL CAPS

THIS IS MAGNA CARTA, A MAGNIFICENT FACE AVAILABLE ONLY FROM ALPHATYPE. THIS IS MAGNA CARTA ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789 (.,:;!?'-/'-±÷/10/32/3\$/5/64&/16)

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This is Magna Carta, a magnificent face available only from Alphatype. This is Magna Carta, a mag ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 (.,:;!?'-/'-+•\$%¢&*)

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Company _____

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U&lc 8/84

Compugraphic Corporation's type library just keeps growing and growing. In the past few months, we've added several designs to our library, including these recent ITC families...

ITC
Usherwood™

Book
Medium
Bold
Black

Book Italic
Medium Italic
Bold Italic
Black Italic

ITC
New Baskerville™

Roman
Semi Bold
Bold
Black

Italic
Semi Bold Italic
Bold Italic
Black Italic

ITC
Weidemann™

Book
Medium
Bold
Black

Book Italic
Medium Italic
Bold Italic
Black Italic

There were many new type families added this year. Some you may have seen and some you may have missed — such as CG Bodoni, Feinen, CG Triumvirate Extended and Compugraphic's exclusive Novus series of digital type.

To learn about these designs and many more recent releases, contact your local Compugraphic type supplier or write to the address below.

FEINENTM NOVUSTM AND CG TRIUMVIRATEM ARE TRADEMARKS OF COMPUGRAPHIC CORPORATION. ITC USHERWOOD, ITC NEW BASKERVILLE AND ITC WEIDEMANN ARE TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION.

3 NEW REASONS TO KEEP SWITCHING TO LETRAMAX™ ART BOARDS



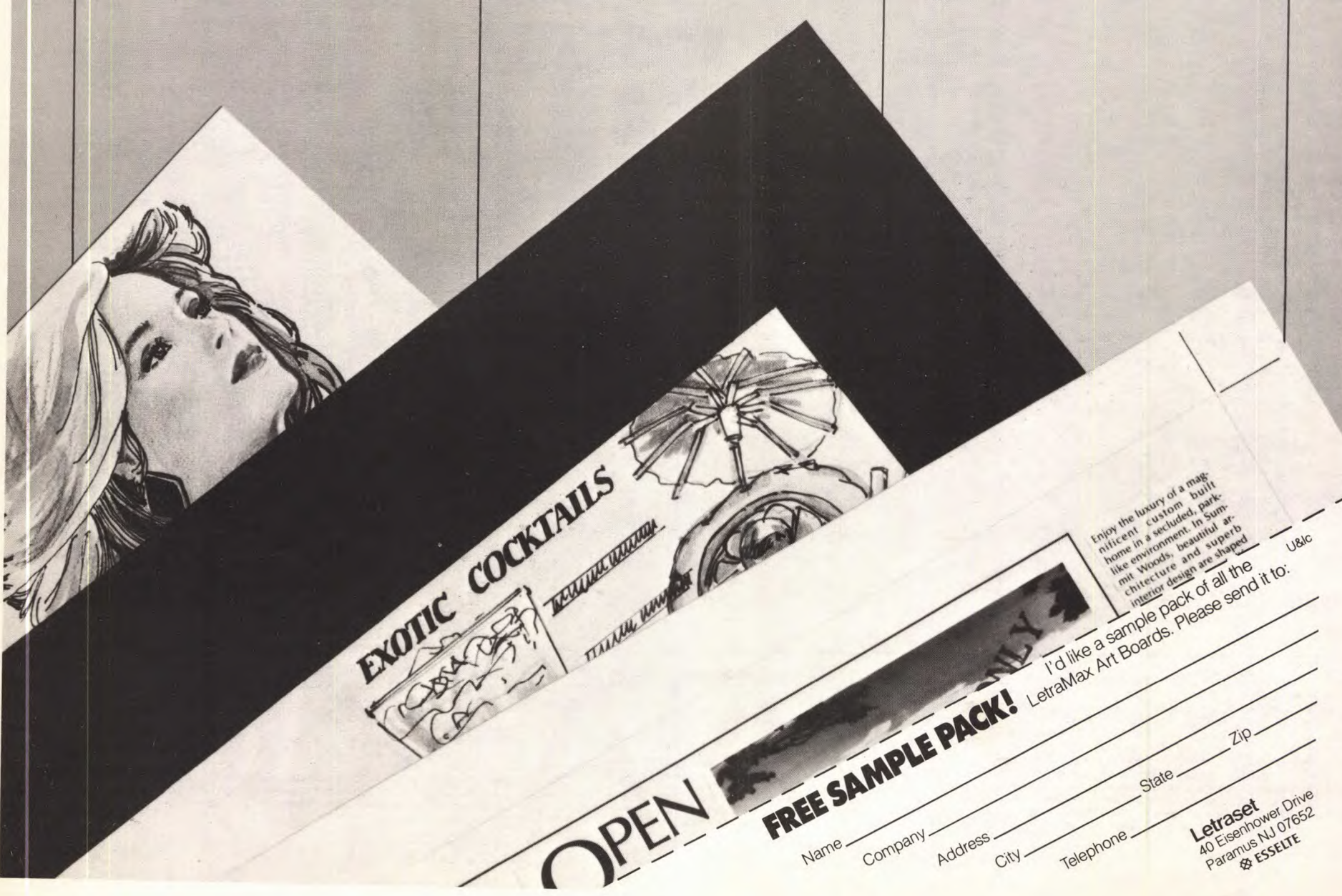
Rag content provides even absorption of wet media for better control
Super white surface enhances color intensity and fidelity
Designed for gouache, tempera, watercolor, airbrush, markers, charcoal, pastels, pencils, etc



Solid black middle means black bevels, black edges to heighten visual effect
Super deep black surface enhances all types of art and photographic presentations
Toothy, matte surface to eliminate distracting sheen and minimize scuffing
Surface accepts all types of wet and dry mounting adhesives



Ideal for all cutting, positioning and pasting needed to produce good mechanicals
The durable, white surface keeps its original quality even after erasure, tape picking and scraping
Designed especially for technical pens, transfer type, pencils and all types of adhesives.



Enjoy the luxury of a magnificent custom built home in a secluded, park-like environment. In Summit Woods, beautiful architecture and superb interior design are shaped

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I'd like a sample pack of all the LetraMax Art Boards. Please send it to:

Name _____ Company _____ Address _____ City _____ Telephone _____ State _____ Zip _____ U&ic

Letraset
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Paramus NJ 07652
ESSELTE

ARE YOUR ADS LIVING IN THE PAST?

Some people seem to think it's still the Nineteen-Sixties. So they're still using the same typefaces that were stylish back then. Typefaces like Bikini Beach Bold. Goudy A Go-Go. And Psychedelic Italic.

At the member shops of the ATA, we'll set your ad in any style of type you choose. (Including

the styles mentioned above.) And naturally, we'll set it exactly the way you want it. Down to the letter.

But we're also willing to do one thing more. If you ask, we're willing to suggest typefaces that we consider the most appropriate. The most aesthetically pleasing. And the

least likely to become "dated."

At the ATA, you see, we believe your print work reflects upon us as well as yourself. And we don't want anyone—tomorrow or twenty years from tomorrow—to treat your ads like relics from another era, set in Bikini Beach Bold.

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ATA

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Advertising Typographers Association

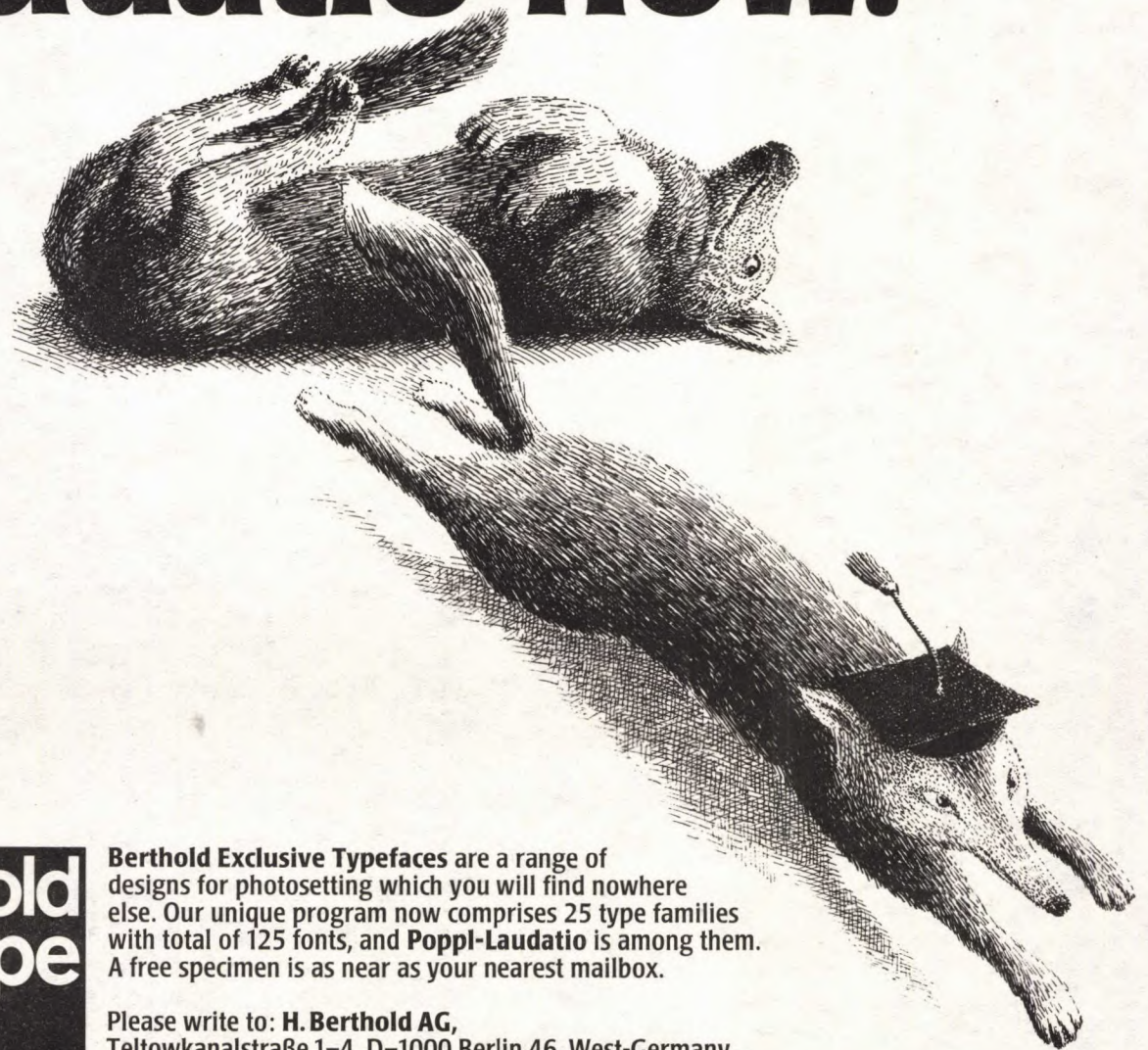
5 Penn Plaza, New York, New York 10001. Walter A. Dew, Jr., Executive Secretary

Berthold's quick

brown fox (

After the fox became our beloved champion of typographical display, we decided to name a whole new generation of machines in it's honor: Berthold Fox is a new multi-computer-integrated-system.

jumps over the lazy dog & seems to hear his own Laudatio now.



Poppl-Laudatio italic
abcdefghijklmnopqrstuvwxyzäö
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Poppl-Laudatio medium italic
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Poppl-Laudatio bold
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Poppl-Laudatio bold italic
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Poppl-Laudatio light condensed
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Poppl-Laudatio condensed
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1234567890%(.,-;!i?/-)·['"»«]+-

Poppl-Laudatio medium cond.
abcdefghijklmnopqrstuvwxyzääæ
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Poppl-Laudatio bold condensed
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POPPL	
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D	A
Poppl-Laudatio eine neue Schrift - herb. voll Esprit und Prägnanz	
T	
I	O
BERTHOLD exklusiv	

Name _____

Address _____

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fototype**

Berthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with total of 125 fonts, and Poppl-Laudatio is among them. A free specimen is as near as your nearest mailbox.

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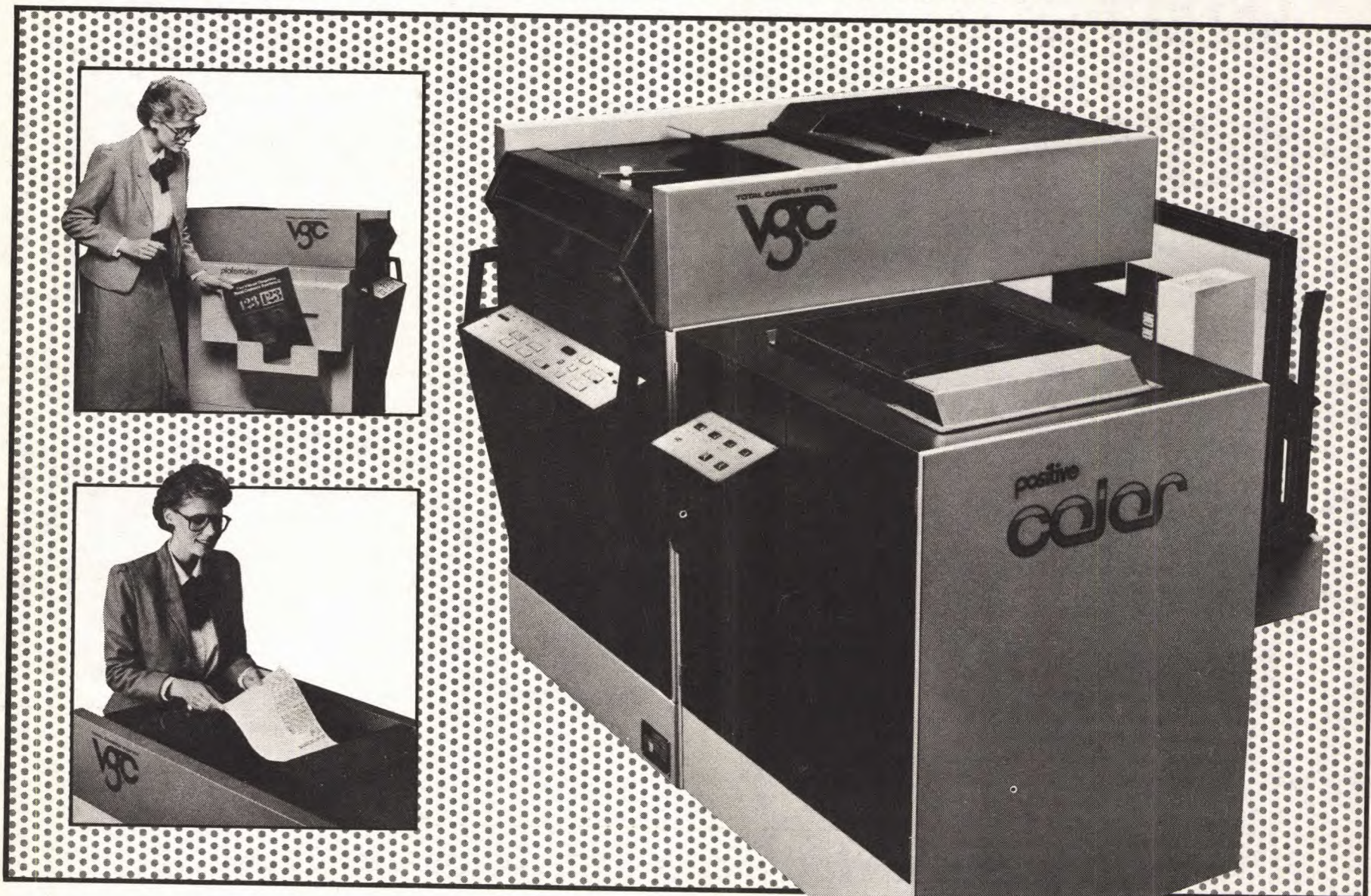
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Organization _____

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City _____ State _____ Zip _____

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U&lc 8/84



"I miss ordering pizza from Uno's and type from Ryder."

Dave Kennedy worked in Chicago for 10 years. During that time, he won every award an art director would want to win.

"It's been three years since I moved from Chicago, and I'm still not used to the pace.

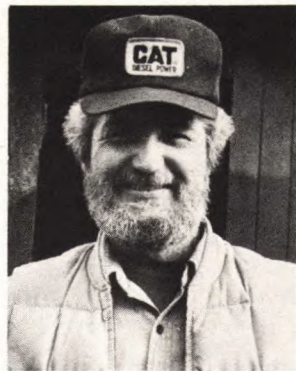
"There isn't the same call for rush jobs here. But I guess that's why I moved out here in the first place.

"I enjoyed the personal contact.

"I remember Tom Gray and Al Garzotto. They'd stop by and pick up jobs at the end of the day. If anything required an explanation, they'd be there to hear it and tell the night crew.

"Every art director has a style preference. The salesman got to know your style and know how you wanted the job done.

"Give my best to those guys. Tell them I really miss their faces."



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Mergenthaler typographic

Whether the year is 1900, 1940 or 1984, Mergenthaler typography, as well as Mergenthaler typesetters, set the world's standard of excellence.

When you specify Mergenthaler type, you are selecting the world-famous Mergenthaler, Linotype, Stempel, Haas™ library. With our roots dating back to 1886, we are the only typesetting equipment manufacturer in the United States regularly commissioning new typeface designs. We have enlisted the services of the world's top typographic designers to enlarge our library and increase your productivity and creativity, names like Matthew Carter who designed ITC Galliard™ and Snell Roundhand™. In addition, we license the best typefaces from studios and foundries throughout the world. We offer original designs from Benguiat, Benton, Cassandre, Dwiggins, Excoffon, Gill, Goodhue, Goudy, Griffith, Gürtler, Hollenstein, Lubalin, Miedinger, Morison, Novarese, Renner, Ruzicka, Tracy, Tschichold, Weiss, Zapf and many more.

It was a Mergenthaler Linotype product that established the artistic credentials of each new typesetting technology. The Linotype, for example, convinced typographic purists that machines could indeed set

Mergenthaler's Eldorado™

notes from a memo: WAD on the development of Eldorado—

"On the subject of sources and intentions Mr. C. H. Griffith wrote, under date of March 24, 1951: *There is nothing of a documentary nature in my files regarding the development of Eldorado, nor any correspondence bearing on the subject. The preliminary details of the project were handled through personal or telephone contact with WAD. The only data I have are a few fragments of proofs with critical notations.*

The development of Eldorado originated in the early part of 1942, immediately following our entry in the world war. The Government had issued regulations for the conservation of paper and other essential materials. Publishers were casting about for small types that would enable them to comply with these restrictions. It was our object to develop a type that would provide the maximum degree of spacial economy without impairing legibility or reading comfort to a material extent. This nutshell is the motivating influence responsible for Eldorado.

It turned out that subsequent restrictions on the use of brass and other raw material used in the manufacture of matrices during the war years and for some time thereafter prevented an earlier completion of the series. It so happens, however, that this face fits into the immediate economic picture just as effectively as into that for which it was designed in the first instance.

At the time Eldorado was under consideration Latin American publishers, headed by the late Mr. Teodor Becu, of Buenos Aires, were urging us to develop a book type of distinction which would reflect in an authentic manner some of the flavor of Spanish typographic tradition in their literature. This was discussed at length with WAD, and he hit upon the idea that the esthetic requirements of Latin American publishers and the functional necessities of the domestic trade could be consolidated in a face modeled on a roman letter cut by Don Geronimo Gil, Madrid, about 1787.¹ This was done, and you have Eldorado. That's all.

The Eldorado italic, duplexed with the roman, is an original effort of the designer— an attempt to evolve italic forms that would be in harmony with the roman. The name of the face was chosen as an echo of Spanish adventures in the western world.

W. A. Dwiggins"

¹Gil was talked about, but the Gil face was rounder and more open in effect than was wanted for Eldorado. One sacrificed the more pronounced characteristic of the

Gil in order to get a condensed and economical set, and so cast back to the de Sancha model. D.

In 1983, we at Mergenthaler decided to add the bolder roman weights and their companion italics to Eldorado, and release it for digital typesetters. John Quaranta, who worked on the Linotype Eldorado, as well, outlined the development of Eldorado into its current four roman weights with italics. The results are shown here. After the Light and Extra Bold versions were drawn, the Medium and Bold weights were specified, and then generated by a computer.

We are proud to add Eldorado to the Linotype library.

Eldorado™

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Italic

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Medium

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Medium Italic

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Bold Italic

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Extra Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Eldorado Extra Bold Italic

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Linotype is excellence.

beautiful type. Our VIP proved that fine typography could be created photographically. And Mergenthaler's line of Linotron CRT products moved the world into the era of invisible, digital fonts.

Just as an artist needs a near-infinite palette of blues to select precisely the right one for painting, an art director needs an enormous palette of typefaces.

Mergenthaler Linotype, for nearly 100 years, has brought new, high quality type designs to market. For proof that this tradition continues, look no further than these two pages to see the faces joining our digital library this quarter. They are Mergenthaler's Eldorado, Joseph Treacy's Bryn Mawr, and ITC Symbol, the newest release from ITC.

We are committed to bring you the faces, the equipment and the help you need to create fine typography.

For information about these types, or any faces in our library, call one of our type specialists. Call, toll-free, 800-645-5764. In New York State, 800-832-5288. In Canada, 800-268-2874.

Bryn Mawr™

Searching for a fresh, new serif typeface led designer Joseph Treacy back through studies of 19th Century European letterforms. He blended classic forms together with completely new design ideas to create Bryn Mawr: an exciting, original typeface as perfectly suited to contemporary matter as it is to period work. There's a rhythm and gracefulness in both roman and italic.

Bryn Mawr™ Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bryn Mawr Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Symbol

Mergenthaler Linotype manufactures each new ITC typeface for its line of digital typesetters. ITC Symbol is the latest ITC release. ITC Symbol is the third ITC typeface release designed by Aldo Novarese of Turin, Italy. The other two are ITC Novarese and ITC Fenice, each is available from Mergenthaler. ITC Symbol is slightly condensed, thus giving economy of space. The semi-serifed design treatment of the letterforms helps readability, even under the most difficult printing situations. Mergenthaler is glad to add ITC Symbol to the Mergenthaler, Linotype, Stempel, Haas type library.

ITC Symbol, is shown in an earlier section of this edition of U&Ic.

Mergenthaler Linotype Company
201 Old Country Road
Melville, New York 11747



The Original And Still The Best.

When we introduced Identicolor back in 1964 our optimism blazed. But if someone had said that plateless color proofing would be an industry byword 20 years later, we'd have arched our collective eyebrow.

Well, here we are in 1984, no longer doubtful but enormously delighted. Our creation has become the state of the art.

Yet in the early years we were far from overnight sensations. How to make people understand what we were all about was a major task. We had to field the same relentless questions again and again: "What is it for?" and "Where do I use it?"

And answering those questions was sometimes not enough. We had to hand-hold some early customers through every operation. We produced jobs on spec. We gave money-back guarantees.

And of course we all grew up together.

Today, art directors, designers and graphic arts people of every stripe know what a revolutionary tool color proofing is. And few can

live without it. *But no one really has to.*

Identicolor operations are available in every major market in the world. Each is an exclusive franchise, attached to a top service organization. Each is a self-contained sub-division with techniques and modalities that are uniquely Identicolor. And each is squired and fussed over by trained professionals.

And behind everything, always there and quietly reassuring, are those 20 years of color proofing expertise.

Which reminds us of some new "systems" that keep springing up every now and then. They claim to have "re-invented" the art. Some say they're "the ultimate".

In point of fact, that "re-invented ultimate" is just slogan-ese for an imitation of Identicolor. And without the 20 years of experience to go with it. Well, it's flattering to be copied, as someone said a millenium ago. But in color proofing, Identicolor is the dynamic original. *And still the best.*

Identicolor/Identical

Amsterdam • Atlanta • Auckland • Baltimore • Berlin • Boston • Chicago • Cologne • Dallas • Dayton • Denver
Dublin • Dusseldorf • Essen • Hamburg • Houston • Indianapolis • London • Los Angeles • Louisville • Melbourne • Minneapolis • Montreal
New York • Omaha • Paris • Philadelphia • Pittsburgh • Rochester • San Diego • San Francisco • Seattle • Stockholm • Stuttgart
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TAKE 5 AND GET 12 FOR ONLY 5¢

BIG \$45 VALUE - YOURS WITH A TRIAL SUBSCRIPTION

That's right! All 12 of the brand new 1984 "Clip Books" shown in miniature at right. Yours to clip, paste and print for only a nickel when you okay a limited 5-month trial subscription to America's favorite camera-ready art service.

A total of 150 pages with 287 different art proofs, each in two sizes. Handsome black-and-white illustrations, design devices and sparkling cartoons. Plus many costly photoconversions—our exclusive GRAFIKLINES.

USED BY TOP FIRMS

If you're frequently backed into a corner with short deadlines and an even shorter budget, then we really should be your art source. We're good—good enough to serve government at every level, education, industry, banking, insurance, publishing and graphic arts. Everything from the one-

man shop all the way up to those in the lofty "Fortune 500." We'll help you cut corners without cutting quality. In fact, you'll improve your graphics!

You'll clip and paste an art proof just like an original illustration (which it is) for each is pure black-and-white line. Ready for a simple camera shot—no hard-to-handle halftones. Reduce, enlarge, use same size. Print handsomely by offset, letterpress, silk screen, electrostatic, etc.

GRAFIKLINES - OURS ALONE

Please note the examples of our exclusive photo-conversion process below. These were continuous tone photographs which we converted to foolproof line printing material without using a mezzotint or halftone screen. Each example was clipped from the original book and used here same size.



INTRODUCING... GRAFIKLINE

Exclusive with Volk

Costly photo-conversions in an inexpensive camera-ready art service!



GRAFIKLINES are made to withstand substantial enlargement or reduction.

But our strong point is our handsome realistic illustration drawn by top artists in the field. And the art reflects today's fashions, hair, etc. since it's drawn for each month's brand new books. Plus useful design, decorative and humorous spots. All the current art styles—pen & ink, dry brush, scratchboard, litho crayon, photoconversion, etc.

LOW COST-TOP QUALITY

But please don't let the low price mislead you! The art is used in many ways by America's top firms—some for more than 31 years. They'd willingly spend more, but there is no better ready-to-use art at any price.

Our 31 years of leadership in the field assure you of top creativity, taste and quality. Many art studios, ad agencies, creative printers, etc. use the art profitably on a custom basis for individual clients. (The art may not be resyndicated.)

CLIP, PASTE, PRINT

Yours without extra reproduction fees with a limited trial subscription to the original "Clip Books" at a low introductory rate. A whole new world of wonderfully good art at about \$3.50 per week! And, you'll use the art effectively in company publications, newspapers, magazines, booklets, bulletins, circulars, direct mail, TV, AV, etc.

The art is faithfully reproduced on "Kromekote" repro stock with the 5x8 pages printed one side only. Two 12-page and two eight-page books each month for five months. And, for quick look-up or as a

quick source of smaller art proofs, there's an index folder to match each book with all art in half size.

32 BOOKS, 32 INDEXES

The cost? Only \$79.90 for five months—less than we spend for a single illustration. Ten eight-page books, ten 12-page books, 20 miniature indexes. Plus your 12 bonus books, above, and their matching indexes for only five cents. Save even more! Enclose a check with order and deduct five percent—only \$75.95, postpaid! Order today and put our creative crew to work for you!

ORDER FORM MAIL TODAY



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YES! Rush the 12 bonus "Clip Books" shown above for only five cents and include the first issue of our limited 5-month trial subscription. No further obligation—nothing more to buy. Invoice us for \$79.95 which includes shipping.

We'll save our five percent! Check for \$75.95 in full is enclosed. (Outside USA: payment in US funds, with order. In N.J., include 6% sales tax.)

Firm Name _____

Authorized by _____

Street Address Please for UPS _____

City, State, Zip Code _____

When you've dreamed up a layout that requires an unusual typographic treatment, the first thing you should do is call a TIA professional typographer. Because the last thing you need is for your project to turn into a nightmare of mis-fits, mistakes and missed deadlines.

How to turn a nightmare into a dream.

And if you're working with a TIA member, it never will. We have the expertise, the experience, the technology and the capabilities you can rely on—no matter what the challenge. That means you won't have to lose any sleep over a complicated job. Even if it's a monster.

TIA

Typographers **International Association**. We turn dreams into reality. This ad is sponsored by the following TIA members: California: Castro Valley, Vera Allen Composition. Inglewood, Burns Typesetting Service. Los Angeles, Andresen Typographics, Phototype House, Inc., Typographic Service Co., Inc. Mountain View, Frank's Type. Newport Beach, The Firm of Christopher Wren. Orange, Deline-O-Type, Inc. Palo Alto, Atherton's Typography. Sacramento, Ad Type Graphics. San Francisco, Mercury Typography, Inc., Omnicomp, Rapid Typographers. Colorado: Denver, Ernie Brame Typecraft Co. Connecticut: Stamford, Stamford Typesetting. District of Columbia: General Typographers. Florida: Orlando, etCETERA Typography. Illinois: Berkeley, Pearson Typographers Corp. Chicago: PicaType Inc., Shore Typographers, Inc., Total Typography, Inc. Northbrook, J & L Graphics. Indiana: Indianapolis, Weimer Typesetting Co., Inc. Maryland: Hyattsville, Valley Typesetting. Massachusetts: Boston, Composing Room of New England. Jefferson, County Photo Compositing. Newton, Wrightson Typographers. Minnesota: Minneapolis, The Type House + Duragraph. Missouri: Kansas City, Connell Typesetting Co., sharpgraphics. St. Louis, Typotronics Inc. New Jersey: Kenilworth, Elizabeth Typesetting. Newark, Arrow Typographers. Rutherford, Granite Graphics. New York: New York, Artintype-Metro, Spectrum Composition Services. Rochester, Rochester Mono/Headliners. Syracuse, Dix Type, Inc. North Carolina: Raleigh, Typo/Graphic Services. Ohio: Cleveland, Typesetting Service, Inc. Pennsylvania: Blue Bell, Estelle Bair Composition. Philadelphia: Ruttle Shaw & Wetherill. Rhode Island: Providence, Typesetting Service Corp. South Carolina: Columbia, DG + F Typography & Commercial Art. Texas: Dallas, Chiles & Chiles, Inc., Typography Plus. Washington: Seattle, The Type Gallery, Inc. Wisconsin: Menasha, Graphic Composition, Inc. Canada: Toronto, Ontario, Techni-Process Ltd. Vancouver, British Columbia, POLA/graphics. For more information and a complete listing of TIA professional typographers, contact TIA Headquarters, 2262 Hall Place N.W., Washington, D.C. 20007. (202) 965-3400.

13 pounds. 200 dollars.

The beautiful new two-volume set of display typeface catalogs from TypeMasters.



TypeMasters. One of the most respected, least known quality typefounders/designers.

More than just incredibly stunning specimen books, they're designed to be ready for a workout whenever you are.

But not for long. They're so useful, in fact, that five major typographers adopted them for their own use.

Even before we hit the presses.

928 pages. Four years' work.

1600 alphabets. The good stuff. All the popular ITC designs, plus many other licensed and redrawn styles and families. Dozens of brand new alphabets peppered with sample headline blocks, so you can see how effectively they'll work for you.

Only the strong survive.

Because you're bound to get lots of use out of these books every day, we put more into them.

Seven slant-D rings hold the pages squarely, while their oversized punch keeps the pages from snagging and tearing as you're tearing through them looking for quick solutions to those nagging rush jobs.

See how big the headline of this ad is? That's how big all the complete show-

ings are. (No midget type here.)

ings are. (No midget type here.)

So they're easy to see, trace and resize into your layouts. The printing is absolutely the finest, on crisp, white matte enamel stock.

They're a joy to behold. And you can be holding them real soon, by returning the coupon with your order.

Send to: TypeMasters/29-31 East Lancaster Avenue/Ardmore, PA 19003.

Full-font showings that are easy to use. Alternate characters, such as swash, oldstyle figures, etc., are clearly marked.



Seven rings and overdrilled holes keep pages quick-turning and enduring. High-quality binders lay as flat as your drawing board will allow.



Full-font showings that are easy to use. Alternate characters, such as swash, oldstyle figures, etc., are clearly marked.



Tracy Design/Mulligan Photography/Estelle Bair Composition

Send ____ copy(ies) of the complete two-volume set "A Fine Bunch of Characters," @ \$200. U.S. for each set ordered, plus \$10 for shipping. Outside U.S., add \$20. for shipping. PA residents add 6% sales tax. Total Amount enclosed: \$ _____ .U684 (Please print)

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Address (Street, not P.O. Box)
City
State/Zip/Postal Code/Country

The best creative solutions of the 80s... delivered to your door each month!

12 times a year, Clipper Creative Art Service® brings you a fresh supply of camera-ready art and ideas that will save you time, energy, and money—while maintaining your high standards of professional quality.



Clipper® brings a new level of sophistication to camera-ready art. It's always contemporary, constantly updated and consistently original.

Top-quality art that's unparalleled. "Average" just isn't good enough for **Clipper**. The art we offer you has to be the very best. So we've scoured the nation to find today's most dynamic artists. These top illustrators contribute to **Clipper**, giving you a wide variety of artistic styles to choose from—illustrations, graphics, symbols, headings and borders in styles from stipple and crosshatch to bold silhouettes and airbrush renderings. **Clipper** art can be modified easily to fit your specific needs. Enlarge it, reduce it, crop it, flop it, reverse it, add color to it—**use** it to its fullest potential!

Contemporary, original suggestions to give you ideas. **Clipper** is the only art service that provides top-quality art, then suggests creative ways you can use it. Eight pages of **Clipper** show you clear examples of how you can use the art in each issue. You'll see examples of ads, brochures, newsletters, logos, letterheads, AV slides, menus, billboards, T-shirts, package designs and much more—complete with professionally written copy, so you may use them just as they are. These idea pages are designed to eliminate creative blocks so productivity can flow!

Make Clipper your complete creative SYSTEM. With your subscription to **Clipper**, you'll receive:

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- 12 issues of "Clip Bits"—your indispensable "how-to" magazine filled with tips, shortcuts, and informational articles for artists, production people, copywriters, and creative managers. (20 pages, 8½" x 11")
- Unlimited access to our 10-year, 8,000-subject Master Art Library and its 64-page Cross Reference Index—available exclusively to **Clipper** subscribers.
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Send for your FREE Trial Issue of Clipper Creative Art Service today!

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NOTE: Offer applies in North America only. In Europe, contact Dynamic Graphics, U.K. Ltd., 17 Rodney Way, Widford Industrial Estate, Chelmsford, Essex, CM1 3BY, England, for complete details. All other areas, contact Dynamic Graphics, Inc. (U.S.)

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When you complete and mail in the coupon, we'll send you a FREE trial Issue of **Clipper**. Use its \$14,000 worth of original art, and adapt the application ideas to your own projects.

SEND NO MONEY NOW

YES! I'd like a FREE Trial Issue of **Clipper®**. Please enter my order for a one-year, 12-issue subscription to **Clipper Creative Art Service®** at \$29.50 per month, plus \$2.15 postage and handling (\$3.90 per month postage and handling in Canada, payable in U.S. funds), beginning with the current issue. After the first 12 issues, continue to ship monthly, subject to my written cancellation notice 30 days prior to publication (20th of every month).

However, first send me the Trial issue of **Clipper**, which I may review and use. If I decide **Clipper** is not for me, I may cancel my order within 15 days, keep the FREE ISSUE and owe nothing.

I agree to complete the order as follows (please check one):

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- Please bill me monthly as the year's issues are shipped. Terms are net 10 days.

Note: Coupon must be completely filled out and payment option checked before we can send your Trial Issue.

ATTENTION (please print or type) _____

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COMPANY (if applicable) _____

STREET _____

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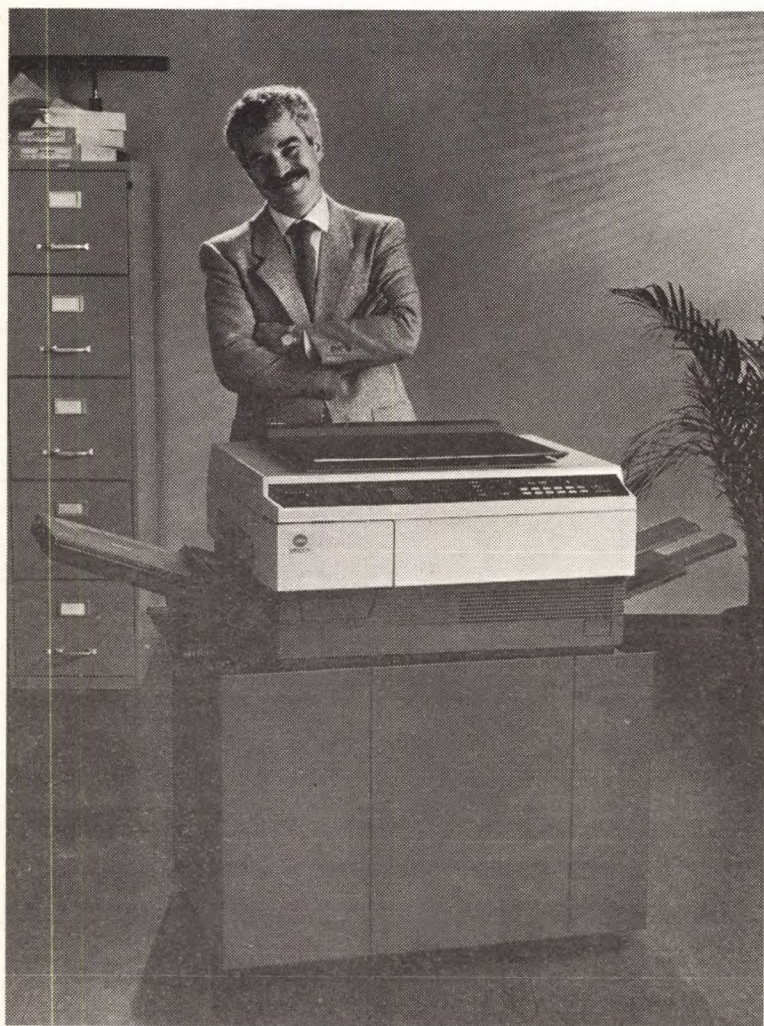
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AUTHORIZED BY (Signature and title) _____

FOR OFFICE USE _____ 78AR-80000

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WHAT THIS PRINTER'S CAMERA USED TO DO FOR \$9.39, THE MINOLTA BETA COPIER DOES FOR 4¢.



The copier is the Beta 450Z from Minolta. And it's revolutionizing the way printers all over the country size type and artwork for layouts, paste-ups, mechanicals and more. Because they don't have to go to the camera nearly as often.

The reason is Minolta's exclusive Beta zoom lens. It can reduce and enlarge to a virtually limitless range of copy sizes. From almost 50% larger than the original to 50% smaller.

The dramatic cost saving isn't the only reason why more and more printers are choosing the Beta 450Z. There's also the time saved. At many printers, up to an hour or two a day.

And Minolta copy quality is, as always, superior. Whether the 450Z is doing the office copying jobs other copiers do. Or the special sizing jobs it alone can do.

For more on how the Beta 450Z can make your life easier, see your Minolta dealer. Look in the Yellow Pages under the Minolta trademark. Or call toll-free 800-526-5256. In New Jersey, 201-342-6707.

The Minolta Beta 450Z. The first copier in the world that sizes like a camera.



- Please have my dealer contact me for a demonstration of the Minolta Beta 450Z's sizing capabilities.
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Title _____

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Address _____ City _____

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Mail to Minolta Corporation, Business Equipment
Division, 101 Williams Drive, Ramsey, N.J. 07446.

BETA. THERE'S NO OTHER COPIER ON EARTH LIKE IT.



U&lc 8/84

© 1984 Minolta Corporation

“High-Tech was a turn off ’til they started talking bauds!”



The answer to every art director's prayer

Every art director in the country has been there! Impossible deadlines, unreasonable budgets, not enough people to get the job done. Type, type, type . . . you need it done fast and right . . . and your type-house is great but *this one* was just too much for them. It's enough to bring you to your knees.

Some typographers come in and talk miracle stories about computers zipping it out like so much magic. Then the talk turns to “high tech” and they lose you. All you want is more bodies, not “bauds.”

From type to high tech, we speak your language

What you need is help, lots of it, and someone who talks your language—type. We can help. Who are we? ComTech. A network of the nation's best typographers ready to

guide you into the future. Locally owned so you get the same personal service you get now. Nationally connected to pool our combined brainpower, skills, and millions of dollars of the finest typesetting and communications equipment available.



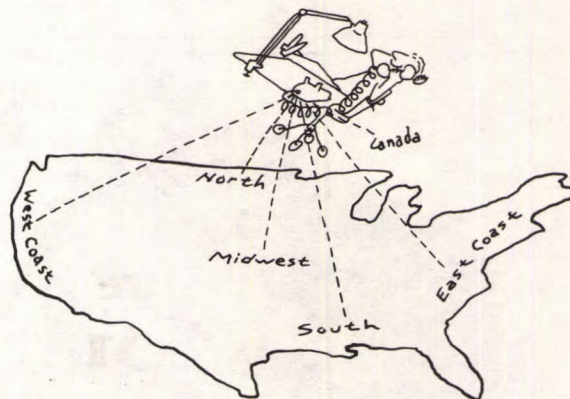
Working with a ComTech member is like working with the world's largest type-house, *but* you work locally with the best in your area.

Shave \$ off your type bill without getting scalped



Trim your budget by using future technology today. Telecommunications, disk conversions, scanning, electronic make up, databases, remote job entry, electronic information exchange, and more, are *your* resources. High tech, after all, is really nothing more than down-to-earth solutions to your type problems. Technology will even speed up your production. Making your days (and nights!) easier. ComTech members can meet your needs today, *and* tomorrow.

ComTech's all over the country



Connect with ComTech. We're all over the country, from coast-to-coast and in Canada. We're local and national. We're high tech and down-to-earth typographers. We're ready to answer your prayers . . . and we hope you'll answer ours by giving us a call or dropping us this coupon to learn more.

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The Type House + Duragraph, Inc.
 3030 Second Street North
 Minneapolis, MN 55411
 (612)588-7511

Mei Typesetting
 1519 South Pearl
 Denver, CO 80210
 (303)777-5571

Uppercase, Inc.
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 Kansas City, MO 64127
 (816)241-8400

Typographics, Inc.
 1400 Kansas Avenue
 Kansas City, MO 64127
 (816)231-8590

Pearson Typographers Corporation
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 Berkeley, IL 60163
 (312)449-5200

Typeworks, Inc.
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 Suite 250
 Houston, TX 77055
 (713)683-6666

Granite Graphics
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 (201)438-7398
 (212)772-0364 (New York)

Alpha Graphics Limited
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 Canada
 (416)365-0150

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Custom Typographers
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 Omaha, NE 68105
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 (415)836-0933
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 San Francisco, CA 94103
 (415)621-5400

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
I like it, really like it. You wrote on CLASSIC® Linen. But I don't think this headline, subhead and first paragraph quite work in my layout.



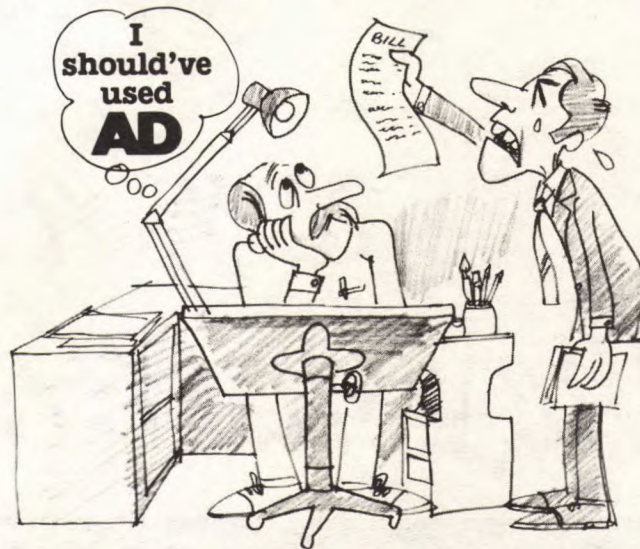
Neenah Paper

As an easy point of agreement, start with CLASSIC® Linen and Cover. 4 colors and 2 whites.

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Stop paying \$200 for \$120 worth of type!



Type bills are driving everyone crazy. Up, up they go—with no ceiling in sight. But you don't want to know about that. You want to know why your catalog costs so much. And why type for a simple brochure costs almost as much as the printing. You're caught in the middle trying to keep costs down but getting your socks knocked off with type bills.

But Arnold & Debel can help. With advertising quality type at prices that remind you of the good old days. Prices the big shops can't even remember. And we operate around the clock. Call Ivan Debel today at **(212) 889-3711** or **(800) 232-3312**. You have nothing to lose except outrageous type bills!

AD

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THE TECHNOLOGY OF TOMORROW, TODAY!



Finally, a calculator that operates in the four different units you work with every day:

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- 3. points
- 4. millimeters

The Arttec Graphic Art Calculator instantly and accurately:

- 1. converts
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- 3. scales
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Now a machine that fits in the palm of your hand and reduces all your calculations at the touch of a button.

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Please rush me _____ calculator(s).
I have enclosed a check or money order made payable to Arttec in the amount of \$_____. Thank you.
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Name: _____

Company: _____

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City: _____ State: _____ Zip: _____

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Why keep your talents a secret?



You've spent years developing your style, your techniques, your lighting, your creative vision. But *they* can't use your talents if *they* don't know who you are.

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We'll even help you turn our information into knowledge. Knowledge that can lead to effective direct marketing. Knowledge that can break the chains of secrecy and let your talents soar.

For specific information on how our service works, how it can be tailored to your needs, and how little it costs, call us at 1-800-422-2377 (in Illinois 1-312-440-1140).



ArtintypeMetro unleashes "The Monster" with over 6,500 Faces!

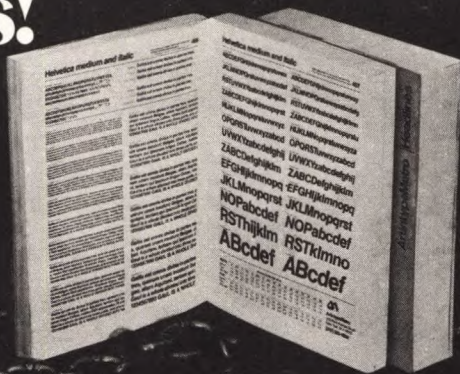
The Monster, weighing in at over 16 lbs. and 2100 pages fat, is the world's largest, most comprehensive of headline and keyboard typefaces ever created for the art director, type director or specifier.

We've put our 60 years of typographic know-how into this mammoth undertaking and it makes all other specimen books weak and inadequate by comparison.

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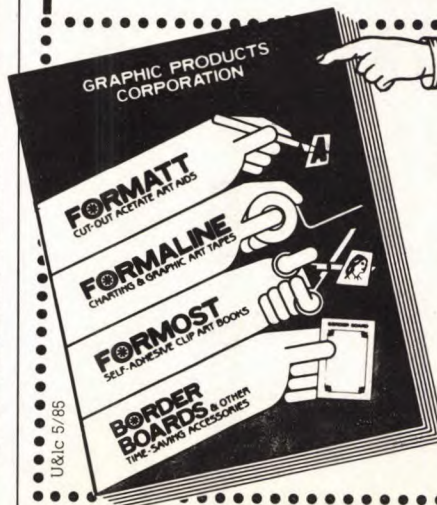
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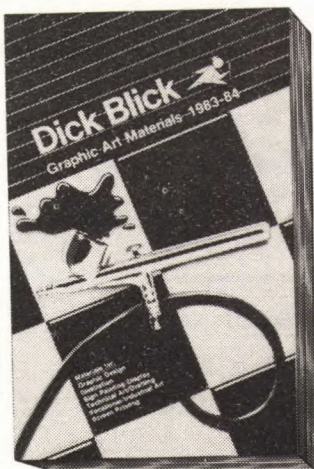
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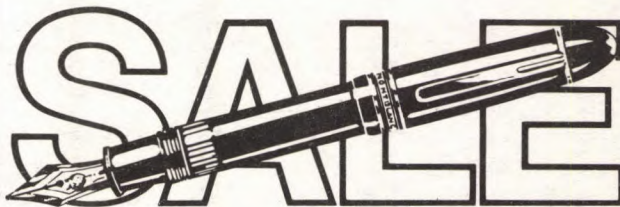


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DATUM _____

Meine Firma und/oder ich sind auf dem Gebiet der visuellen Kommunikation tätig ____ja ____nein.

Ich bin Student ____ja ____nein.

FIRMENKLASSIFIZIERUNG

(Bitte eine ankreuzen)

- (a) _____ Druckerei (Akzidenzdruck, Schnelldruck, usw.).
 (b) _____ Schriftsetzerei (Werk- oder Layoutsatz).
 (c) _____ Werbeagentur, Grafikdesignatelier, Freischaffender.
 (d) _____ Zeitungs-, Zeitschriften- oder Buchverlag.
 (e) _____ Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
 (f) _____ Bildungsanstalt oder Bibliothek.
 (g) _____ Behörde.
 (h) _____ Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
 (i) _____ Kommunikation und Datenverarbeitung.
 (j) _____ Sonstiges.

MEINE HAUPTBERUFSTÄTIGKEIT:

(Bitte eine ankreuzen)

- (k) _____ Künstler, Illustrator.
 (l) _____ Grafiker, Art-Direktor, Kreativ-Direktor.
 (m) _____ Entwurf von Verpackungen oder Auslagen.
 (n) _____ Reinzeichner, Schriftsetzer.
 (o) _____ Typograf, Type-Direktor, Einkäufer von Schriftsatz.
 (p) _____ Werbe- oder Verkaufsförderungsleiter.
 (q) _____ Produktionsleiter, Bürovorsteher.
 (r) _____ Drucksacheneinkäufer.
 (s) _____ Redakteur, Texter.
 (t) _____ Lehrer, Ausbilder.
 (u) _____ Audio-visuell.
 (v) _____ Firmeneigentümer, leitender Angestellter.
 (w) _____ Sekretärin, Stenotypistin, usw.
 (x) _____ Sonstiges.

ZAHLE DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

- (1) _____ 1-9
 (2) _____ 10-19
 (3) _____ 20-49
 (4) _____ 50-99
 (5) _____ 100-249
 (6) _____ über 250

ITC Center Calendar Of Events

The ITC Center was established to introduce new and exciting typographic arts experiences. It is a growing resource for students and professionals.

September 12—November 16

Typographic Treasures

Fifty years of typography and graphic design by

Paul Rand

A retrospective exhibition of one of the world's foremost graphic designers. Considered by international design authorities to be America's leading pioneer in graphic design and typography. The exhibition covers the work of Paul Rand from 1934 to 1984.

America's contribution to genius in the field of advertising design and publishing, the "man who made graphic design happen, who fathered an entire school of thought."

*Louis Dorfsman,
U&Ic, March 1977*

The man whose "ideas have shaped contemporary design."

*Jerome Snyder,
U&Ic, March 1977*

December 5—January 25, 1985

The Calligraphy of Friedrich Neugebauer

—a Retrospective Exhibition

The work of Austrian calligrapher and teacher, Friedrich Neugebauer, is documented in this exhibition of one hundred paper and vellum broadsides and manuscripts.

Continuing Through August 31

TDC 5: the 30th Annual Type Directors Club Exhibition

More than 200 examples, representing some of the best typographic work of 1983, include outstanding typographic and calligraphic work by leading designers, artists and type directors throughout the world.

ITC Center
2 Hammarckjold Plaza
(866 Second Avenue, between 46th and 47th Streets), 3rd Floor,
New York, New York 10017.

Hours: 12:00 Noon - 5:00 PM.

Admission: Free

Open Monday—Friday (Closed September 3, 27, and October 8).

For more information or group reservations call (212) 371-0699.

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